

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

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F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C., June 10, 1898.

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ARCHIBALD SPARKS, Secretary.
Tullie House, Carlisle, June 10, 1898.

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LEO WALKER, M.A., Secretary.
University of Aberdeen, June 14, 1898.

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JNO. ROBERTS,
Clerk to the County Governing Body.

5, Castle Street, Ruthin, June 14, 1898.

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 Street, Strand, W.C., on SATURDAY, June 25, at 1 o'clock precisely,
 MILITARY and NAVAL MEDALS and ENGLISH and FOREIGN
 DECORATIONS, including a Selection from the Collection of Dr.
 PAYNE, of Sheffield; the COLLECTION of B. W. RUSSELL, Esq., of
 Newlyn, Stoney Gate, Leicester, and others, comprising some of
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 will SELL by AUCTION, at their House, No. 13, Wellington
 Street, Strand, W.C., on MONDAY, June 27, and Four Following Days,
 at 1 o'clock precisely, the valuable LIBRARY of BOOKS and MANU-
 SCRIPTS of the late H. SIDNEY, Esq., and Selections from various
 Private Libraries, comprising Illuminated Manuscripts, Maps, and
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 EARL OF MORLEY.

MESSRS. SOTHEY, WILKINSON & HODGE
 will SELL by AUCTION, at their House, No. 13, Wellington Street,
 Strand, W.C., on THURSDAY, June 30, THREE BEAUTIFULLY ILLU-
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 Property of the Right Hon. the EARL OF MORLEY.
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MESSRS. SOTHEY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington Street, W.C., on SATURDAY, July 3, at 1 o'clock precisely, the COLLECTION of BRONTË RELICS, the Property of Mr. ROBINSON BROWN, late of Haworth.

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MESSRS. PUTTICK & SIMPSON will sell by AUCTION, at their House, 47, Leicester Square, W.C., on THURSDAY, June 24, at ten minutes past 1 o'clock precisely, ENGRAVINGS, both Framed and in the Portfolio, consisting of a Collection of Mezzotint Portraits by and after Reynolds, Romney, Hoppner, W. Ward, S. Cousins, &c.—Fancy Subjects of the English School, in Mezzotint and in Colour, by and after Morland, J. R. Smith, Northcote, Wheatley, Reynolds, Cipriani, Cosway, Buck, &c.; also a small Collection of Caricatures in Mezzotint—Modern Engravings and Etchings, after Peter Graham, Menges, Camille Ponce, &c.—and a few Water-Colour Drawings and Paintings.

Catalogues on application.

MESSRS. PUTTICK & SIMPSON will sell by AUCTION, at their House, 47, Leicester Square, W.C., on FRIDAY, June 24, at ten minutes past 1 o'clock precisely, a COLLECTION of ENGRAVINGS, both Framed and in the Portfolio, consisting of Fancy Subjects of the English and French Schools, principally printed in Colours, a few Fine Engravings, &c.

Catalogues on application.

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MESSRS. PUTTICK & SIMPSON will sell by AUCTION, at their House, 47, Leicester Square, W.C., on WEDNESDAY, July 5, and Two Following Days, at ten minutes past 1 o'clock precisely, MISCELLANEOUS BOOKS, comprising Works in all Branches of Literature, both English and Foreign.

Catalogues in preparation.

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MESSRS. PUTTICK & SIMPSON will sell by AUCTION, at their House, 47, Leicester Square, W.C., on FRIDAY, July 8, at 10 minutes past 1 o'clock precisely, COLLECTION of EX-LIBRIS, formed by a well-known COLLECTOR.

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Catalogues in preparation.

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MESSRS. MORRIS, MARSHALL & POOLE are instructed by the Executors of the late Colonel HEYWARD to conduct this important Sale on the Premises at Crosswood on MONDAY, July 11, and Five Following Days.

Catalogues, Sixpence each, on application to the Auctioneers, Chirbury, Shropshire.

Sale at NORFOLK HOUSE, STREATHAM, June 30.

MESSRS. MONTAGU & ROBINSON beg to call attention to the valuable LIBRARY of OLD BOOKS included in this Sale, in which are many Rare and Curious Works, and Catalogues of which can be obtained at their Office, 38, Coleman Street, E.C.

TUESDAY NEXT.

A choice and valuable Collection of Precious Stones, Gems, Minerals, Polished Stones, &c., the Property of a Gentleman, deceased; also Insects, Stags' Heads, Horns, Animal Skins, and other Natural History Specimens, &c.

MR. J. C. STEVENS will sell the above by AUCTION, at his Great Rooms, 38, King Street, Covent Garden, on TUESDAY NEXT, June 21, at half-past 12 o'clock precisely.

On view day prior 10 till 4 and morning of Sale, and Catalogues had.

FRIDAY NEXT.

400 Lots of Miscellaneous Property, including Scientific, Photographic, and Electrical Apparatus, &c.

MR. J. C. STEVENS will sell the above by AUCTION, at his Great Rooms, 38, King Street, Covent Garden, on FRIDAY NEXT, June 24, at half-past 12 o'clock precisely.

On view day prior 2 till 5 and morning of Sale, and Catalogues had.

TUESDAY, June 23.

The valuable Library of the late EDWARD VILES, Esq., comprising an important Collection of English and Foreign Works on Chaucer—Morris's Natural Histories—a long Series of Notes and Queries; also the Early English Text Society—rare early Dictionaries and Philological Works—Shaw's History of Staffordshire, 3 vols.—Staffordshire Historical Collections, 12 vols.—Owen and Blakeaway's History of Shrewsbury, 2 vols.—and other valuable Shropshire Histories.

MR. J. C. STEVENS will sell the above by AUCTION, at his Great Rooms, 38, King Street, Covent Garden, on TUESDAY, June 23, at half-past 12 o'clock precisely.

On view day prior 10 till 4 and morning of Sale, and Catalogues had.

TUESDAY, July 5.

Curiosities, Relics, Antiquities, &c., from all Parts of the World, old Armour, Swords, &c.

MR. J. C. STEVENS will hold his NEXT SPECIAL SALE of the above at his Great Rooms, 38, King Street, Covent Garden, on TUESDAY, July 5, for which a few good Lots can still be received. Entries close 29th inst.

MESSRS. CHRISTIE, MANSON & WOODS respectively give notice that they will hold the following SALES by AUCTION at their Great Rooms, King Street, St. James's Square, the Sales commencing at 1 o'clock precisely:—

On MONDAY, June 20, OLD CHINESE PORCELAIN, CARVINGS IN JADE, &c., from the COLLECTION of the late W. R. ADAMSON, Esq.; DECORATIVE OBJECTS, the Property of the Dowager Lady GARVAGH, deceased.

On MONDAY, June 20, and Following Day, the COLLECTION of ENGRAVINGS of HENRY HOWARD, Esq.

On TUESDAY, June 21, the COLLECTION of OLD ENGLISH SILVER PLATE and OBJECTS of ART of ROMER WILLIAMS, Esq.

On WEDNESDAY, June 22, and Following Day, the LIBRARY of H. HOWARD, Esq.

On THURSDAY, June 23, the CELLAR of WINES of the late Right Hon. the Third EARL of BRADFORD; choice CHAMPAGNES, the Property of AMELIA LADY JESSEL, and fine Wines from other Cellars.

On FRIDAY, June 24, a COLLECTION of interesting OBJECTS and OLD ENGLISH FURNITURE from BILTON HALL, formerly the residence of JOSEPH ADDISON.

On SATURDAY, June 25, the PORTRAITS from BILTON HALL, formerly the residence of JOSEPH ADDISON.

On SATURDAY, June 25, PICTURES by OLD MASTERS, and of the EARLY ENGLISH SCHOOL from Private Collections.

On SATURDAY, June 25, TWO highly important WORKS by G. ROMNEY.

On MONDAY, June 27, OLD ENGLISH SILVER PLATE of the late Capt. DUDLEY RYDER, R.N.; PLATE, the Property of Miss LESLIE MELVILLE; the COLLINGWOOD SILVER GILT VASE.

On MONDAY, June 27, CASKET of valuable JEWELS, the Property of a LADY of RANK; a unique PINK PEARL; and the SET of DECORATIONS awarded to the late Sir FREDERICK STOVIN, G.C.B. &c.

On MONDAY, June 27, MODERN ARTIST PROOF and fine old MEZZOTINT and COLOURED ENGRAVINGS.

On TUESDAY, June 28, SILVER PLATE, JEWELS, MINIATURES, WATCHES, BOXES, &c.

On WEDNESDAY, June 29, the COLLECTION of OLD SPORTING PRINTS formed by the late CHARLES WILKINSON, Esq., of the Avenue des Champs Elysees, Paris.

On WEDNESDAY, June 29, and THURSDAY, June 30, the COLLECTION of CAMBI, INTAGLI, GOLD RINGS, EGYPTIAN VASES IN HARD STONE, ANCIENT GREEK VASES, GLASS, &c., formed by the late ALFRED MORRISON, Esq.

On FRIDAY, July 1, OLD PERSIAN FAIENCE of the late Sir W. THOMSON, old Chinese Carvings in Jade, and Porcelain, Decorative Furniture, &c., from numerous Sources.

On FRIDAY, July 1, an interesting SERIES of PORTRAITS of CELEBRATED PEOPLE of the EIGHTEENTH CENTURY, by GEORGE DANCE, R.A.

On SATURDAY, July 2, PICTURES and DRAWINGS of the late Sir J. E. MILLAIS, Bart., P.R.A.

On SATURDAY, July 2, THE STORY of PYGMALION, by Sir E. BURNE-JONES, and THE NEW CALF, by STANHOPE A. FORBES, R.A.

On SATURDAY, July 2, important PICTURES, the Property of a GENTLEMAN and others.

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MESSRS. HODGSON will sell by AUCTION, at their Rooms, 115, Chancery Lane, W.C., on WEDNESDAY, June 22, and Two Following Days, at 1 o'clock, MISCELLANEOUS BOOKS, including Bannatyne Club Monuments of Angus, folio—Pedgrave's English Commonwealth, 2 vols. 4to.—Bacon's Works, by Ellis, &c., 7 vols.—Froude's England, 12 vols.—Green's English People, 4 vols.—Lack's England, 12 vols.—Gardiner's Prince Charles, &c., 10 vols.—Mottley's Dutch Republic, &c., 7 vols.—Jewett's Plato, 4 vols.—Grote's Plato, 3 vols., and Greece, 8 vols.—Lewis's Roman History, &c., 4 vols.—Cotton's Recueil of the Histories of Troye, 3 vols.; Golden Legend, 3 vols.; and other Issues from the Kelmscott Press—Shakespeare's Life of Sir John Oldcastle, First Edition, 1600—Fielding's Tom Jones, Amelia, &c., First Editions, 11 vols.—Cassanova's Memoirs, 12 vols.—Large Paper—Ruskin's Stones of Venice, Seven Volumes, and Modern Painters, 8 vols.—Bartsch's Le Peintre-Graveur, 21 vols.—Crows and Cavalcares's Painting in Italy, 2 vols.—Lodiges's Botanical Cabinets, 30 vols.—Sowerby's Itinerary, 36 vols.—Michaux's North American Sylva, 2 vols.—Morris's Birds, 6 vols.—choice Portraits, Engravings, &c.

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MESSRS. VIDLER, SON & CLEMENTS have received instructions from the Executors of the late JAS. COLEMAN VIDLER, Esq., to sell by AUCTION, as above, on MONDAY and TUESDAY, June 27 and 28, at 12 o'clock each day, a PART of the HOUSEHOLD FURNITURE and EFFECTS, comprising OLD CHINA—a large Collection of old China in about 100 Lots, including some valuable Specimens of Bow, Crown Derby, Lowestoft, Swansea, Worcester, Leeds, Staffordshire, Spode, Wedgwood, Delft, Rockingham, Dresden, French, Frankenthal, Japanese, Zürich, Vienna, Nymphenburg, &c.

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On view Saturday, June 25, 10 till 4.

The China, Books, and Pictures will be sold on the First Day, and the other Lots on the Second Day.

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SATURDAY, JUNE 18, 1898.

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LITERATURE

The Works of Lord Byron. A New, Revised, and Enlarged Edition, with Illustrations. —*Letters and Journals.* Vol. I. Edited by Rowland E. Prothero. (Murray.)

THE new Byron may be said to be now fairly launched and under way. The first volume of the 'Letters and Journals' has quickly followed in the wake of the first volume of the poetry; and both editors are up for judgment before an exacting enough public and a not unexacting press. Every authority, little or great, will doubtless find some point of principle or arrangement in which Mr. Hartley Coleridge or Mr. Rowland Prothero, as the case may be, fails to satisfy him; but it is abundantly clear that no final judgment on the merits of the whole scheme and execution can be arrived at until at least a few more, if not the whole twelve, volumes are before us. Both editors are showing, at all events, the right spirit for the treatment of their great subject and the sifting and marshalling of their vast array of materials, manuscript and printed—hopeless as it is to expect that either branch will in the first instance be carried through without many a slip. Whether, none the less, Mr. Murray's editors will hold the public while they not only get out the series of volumes, but also hammer them into final shape in view of the array of expert and inexpert suggestion, criticism, and correction which they must be prepared to meet with, and indeed are already meeting with, must depend largely on the temper in which each takes his own division of the undertaking.

Mr. Prothero has gone far to disarm that asperity which has so often entered into Byron criticism and Byron controversy by the exemplary modesty of his attitude towards rivals less fortunate in respect of the materials which are at their disposal. His chivalrous generosity towards Mr. Henley will certainly tend to make him a *persona grata* to the new Byron following for which both are catering, notwithstanding the fact that the voice of "the new criticism" has been lifted up against the view that Byron is any longer worth the

celebration of a great scholarly edition of his entire writings. What can be more charming by way of editorial amenity than the paragraph from Mr. Prothero's preface in which he rivals the memorable words of Walton concerning his life of Sir Henry Wotton? After referring to the two great collections of Byron's letters published by Thomas Moore and FitzGreene Halleck, Mr. Prothero mentions the first volume of Mr. Henley's edition, reviewed in these columns on January 2nd, 1897; notes that by far the greater part of the material added by Mr. Henley was seen and rejected by Moore, and that the new Murray edition, down to August 22nd, 1811, the date to which vol. i. brings us, contains 168 letters, "or an addition of 107 to Moore, 90 to Halleck, and 80 to Mr. Henley"; and adds that "of this additional material considerably more than two-thirds was inaccessible to Moore in 1830." Mr. Prothero also tells us of a mass of material bearing on Byron's life, accumulated by the grandfather and father of Mr. Murray, to all of which he has had access for his notes, so that they contain "many details of biographical interest, which are now for the first time published." Having thus told the reader something of the reasons for producing his edition, he adds the following apology:—

"It is necessary to make these comparisons, in order to define the position which this edition claims to hold with regard to its predecessors. On the other hand, no one can regret more sincerely than myself—no one has more cause to regret—the circumstances which placed this wealth of new material in my hands rather than in those of the true poet and brilliant critic, who to enthusiasm for Byron and wide acquaintance with the literature and social life of the day adds the rarer gift of giving life and significance to bygone events or trivial details by unconsciously interesting his readers in his own living personality."

Mr. Prothero claims for the letters of Byron three special titles to consideration on the part of "all lovers of English literature"—the first, that they offer the most suggestive commentary on his poetry; the second, that they give the truest portrait of the man; the third, that they "possess, at their best, in their ease, freshness, and racy vigour, a very high literary value." The first and third titles will hardly, for the present, encounter serious opposition: the value of the letters regarded as material for commentary on the poetry, where both are so personal as in the case of Byron, is obvious; and from that point of view the claim to consideration must stand or fall with the value ultimately set upon the poetry which is to be furnished with this ample and elaborate commentary. This is the main issue to be tried afresh in the courts of criticism and public opinion during the closing years of the nineteenth century and the opening years of the twentieth. It is hard to doubt that, whatever turns fashion may take as to the particular parts of Byron's works which are to command admiration, an astonishing personality was nurtured in the circumstances to the details of which Mr. Prothero is privileged to have added so much in this first volume; and if that be the verdict, it should hush the whimpering as to wasted labour which has already begun to make itself heard. Astonishing personalities (we venture a

truism) are not so common that any amount of intelligent labour applied to their illustration can be said to have been applied in vain. Then as to the third title to consideration—that the letters "possess, at their best... a very high literary value"—it is fairly likely that the letters of an astonishing personality will do so; and those best letters simply range themselves with the rest of the high literary manifestations of the personality, which hearten the student on his voyage through the duller, more commonplace, or more detestable passages of the letters as of the poetry. It is the second title to consideration that gives us pause, the position taken up that the letters "give the truest portrait of the man." To "those who know," by all means, yes! To those who read Byron's letters with the writer's whole mind and heart lying like an open book before them, each letter is, of course, a "snap-shot" photograph of the man at that moment when the letter was written. But how many are there in one generation of readers who can be said to "know" an author in this sense? So few that it is clearly not for them that Mr. Prothero is labouring. And for the "general reader" we should want a strong array of proofs to satisfy us that the letters of Byron, taken alone, afford the "truest portrait" of the man. Very often they are such that they present, no doubt, the portrait which he intended them to present; but the question of truth is always open, here as elsewhere. Let us, however, suppose it to be an admitted fact that Byron was a *poseur* (our own belief is strong that this weakness must rank among the factors that make up "the Byronic energy"); then, when we are called on to adjudicate upon a letter which is cynical or a letter which is generous and affectionate, the whole question of its truth as a "snap-shot" portrait depends on the spiritual mood which only "those who know" can discern. Is this, says the bewildered general reader, a message from Byron the cynic or from Byron the *poseur*? Or is this a pen-portrait of Byron the generous and affectionate, or of Byron posing in a generous and affectionate attitude? When once the element of mistrust has been introduced into the relations between writer and reader, the value of the individual document as portraiture is minimized, and the scene is open for the commentator to step up, "pointing-pole in hand," and establish the true value of the document.

Here, for instance, is our Byron boy writing at the age of fifteen years and a quarter to his mother, concerning his relations with Mr. Henry Drury, the son of the head master at Harrow, under whose special charge he was placed:—

"I am sorry to say that Mr. Henry Drury has behaved himself to me in a manner I neither can nor will bear. He has seized now an opportunity of showing his resentment towards me. To day in church I was talking to a Boy who was sitting next me; that perhaps was not right, but hear what followed. After Church he spoke not a word to me, but he took this Boy to his pupil room, where he abused me in a most violent manner, called me *blackguard*, said he would and could have me expelled from the School, and bade me thank his *Charity* that prevented him; this was the Message he sent me, to which I shall return no answer, but

submit my case to you and those you may think fit to consult. Is this fit usage for any body? had I stole or behaved in the most abominable way to him, his language could not have been more outrageous. What must the boys think of me to hear such a Message ordered to be delivered to me by a Master? Better let him take away my life than ruin my Character. My Conscience acquits me of ever meriting expulsion at this School; I have been idle and I certainly ought not to talk in church, but I have never done a mean action at this School to him or any one. If I had done anything so heinous, why should he allow me to stay at the School? Why should he himself be so criminal as to overlook faults which merit the appellation of a blackguard? If he had had it in his power to have me expelled, he would long ago have done it; as it is, he has done worse. If I am treated in this Manner, I will not stay at this School. I write you that I will not as yet appeal to Mr. Drury; his son's influence is more than mine and justice would be refused me."

This is somewhat remarkable writing for a boy of fifteen. It is in its way a portrait; but how far it is a true one depends to a great extent on the impression of his own doings and views which the lad desired to convey to his mother. On the whole, it strikes us as a communication written in good faith; but it is not transparently so. We have not, it is true, much evidence as to the proficiency attained by Byron at that age in the arts of deception. Mr. Prothero prints two letters of 1798 and 1799 which in this respect do not help us much, though in one of them there is a rather posing little postscript. It is that letter of which a facsimile from the holograph manuscript was inserted in the English translation of Elze's 'Lord Byron: a Biography.' The hand is bold, clear, and firm, and the document has by no means the appearance of a first essay in the craft of letter-writing; but the writer, aged under eleven years, says in a postscript: "I hope you will excuse all blunders, as it is the first letter I ever wrote."

In the other early letter Byron, aged eleven years and under two months, writes to his mother, setting forth a small educational scheme, and adding:—

"I recommend this to you because, if some plan of this kind is not adopted, I shall be called, or rather branded with the name of a dunce, which you know I could never bear. I beg you will consider this plan seriously and I will lend it all the assistance in my power."

As the "plan" was one for employing some of the spare time of Mr. Rogers, tutor to the Misses Parkyns, it is just possible that that "cute" American gentleman may himself have been concerned in the composition of this very sedate effusion; but, on the other hand, it, again, may be perfectly genuine Byron and written in entire good faith. That the inveterate *poseur* was developed early enough, however, we have plenty of evidence. Not only is there the histrionic quality recorded as to his school recitations, but—and this is perhaps more significant than anything else bearing on the subject—the poem which led to the destruction of the 1806 quarto actually went so far as to deal with the picturesque or statuesque side of the youthful escapade which it celebrates. That early sample of what Byron was capable of in the way of celebrating his own peccadilloes should give pause to those who blame Byron's

representatives for destroying that journal whose frankness in regard to later and grosser immoralities may not improbably have included a veritable gallery of affectations.

To come back to the point from which we started, the preoccupation of Byron with the phenomena of his own personality as apprehended by others seems to us to be so salient a characteristic that his letters require in an unusual degree the aids of collation, comment, side-lights, and all that tends to bring out the true value of a document. Mr. Prothero has arranged his letters in the main according to the dates on which they were written, and has supplied what he considers necessary by way of comment and illustration in foot-notes. This is, no doubt, the best plan he could have adopted; but we doubt the wisdom of including the long letter of November 9th, 1820, before its time, among the letters of 1807. The fact that the events to which it mainly refers belong to an earlier period than the letter itself does not compensate for the brusque transition from the epistolary style of 1807 to that of 1820. It would have been better to embody in notes what facts were needed from this letter to illustrate those of 1807, and reserve the letter of 1820 itself for its own chronological place.

There is one drawback of great importance in a work of this kind; but it may be that it is to be remedied in the sixth volume. Here are 168 letters, usefully and voluminously annotated, but with very little information as to the authority for the text. The list of them occupies five pages, and by a trifling extension it might have been made to include complete particulars as to the source of each letter, whether new or old. It should be stated in every case of an old letter where it was first published, and whether it has been extended or altered on manuscript authority, and in regard to every letter now first published whether it is from the holograph, or, if not, from whose transcript.

We should like to see a greater particularity of reference, moreover, in many cases where authorities are cited. For instance, at p. 5 it is said, in regard to the details of the poet's birth, that "Hanson gives the names of the nurse," &c., but not where or in what form Hanson gives this information. At p. 12, l. 5 of the foot-note, it is recorded that "Mrs. Leigh Hunt says that the left foot was shrunken, but was not a club-foot"; but where this statement is made, and what Mrs. Leigh Hunt's authority in the matter was, are not explained. In the same note on the club-foot question we have the words "Stendhal says the right foot, Thorwaldsen indicates the left foot." But where Stendhal "says," or whether Thorwaldsen's statue or some memorandum of the sculptor's is in question, the reader is not told. At p. 17 and elsewhere are quotations from the 'Life of Byron,' thus cited—"Life," p. 27"; but what 'Life,' and what edition, are points not specified.

These are examples of small matters in which the value of the book might be greatly enhanced by careful particularization in the references throughout. But particularity without accuracy may easily

be misplaced, as when Mr. Prothero says that vol. i. of Mr. Henley's edition of Byron's 'Letters' "appeared early in 1897." As a matter of fact, it appeared early in December, 1896. Another particular but inexact statement (p. 169), that "the publication of Dallas's 'Recollections of the Life of Lord Byron from the Year 1808 to the End of 1814' was stopped by a decree.... But the book was published by the writer's son," does not accurately record the title either of the quarto book which was stopped or of the three volumes which Dallas's son published in Paris.

We have no desire to linger over trifling blemishes in a work which commends itself to us as creditably executed; but we hope Mr. Prothero will not in the course of his task feel obliged to endorse indiscriminately the literary judgments of his hero. Byron writes to R. C. Dallas:—

"I am sorry you don't like Harry White: with a great deal of cant, which in him was sincere.....certainly there is poetry and genius..... he was beyond all the Bloomfields and Blacketts, and their collateral cobblers, whom Loft and Pratt have or may kidnap from their calling into the service of the trade."

Mr. Prothero duly chronicles in foot-notes the essential facts about Kirke White, the Bloomfield family, and Capel Loft. Of Robert Bloomfield and the success of 'The Farmer's Boy' he says:—

"But however creditable the lines may have been to the author, Byron's opinion of the merits of the poet was the true one. Bloomfield's subsequent volumes, of which there were seven, were inferior to 'The Farmer's Boy.' 'Good Tidings, or News from the Farm' (1804), is perhaps the best known."

We should think 'Good Tidings' was probably more thoroughly forgotten than most of Bloomfield's work—the subject of vaccination not being an attractive one for readers of poetry. But 'The Fakenham Ghost' and 'The Horkey' are still flourishing far more robustly than any of poor Kirke White's effusions. The fact is Byron was somewhat snobbish in his attitude towards these working-men poets, and particularly brutal about poor Blackett in a passage on pp. 314 and 315, duly annotated by Mr. Prothero. Byron is one of the last of the great men of letters with whose literary judgments students of English literature should be anxious to identify themselves, and the less prominence given to that particular manifestation of the "Byronic energy" the better for the poet's permanent fame.

The Making of Religion. By Andrew Lang. (Longmans & Co.)

THE universal process of whitewashing which has been going on for so many years has at last reached the savage. Mr. Wallace has vouched for his truthfulness and honesty; Mr. Galton has explained, if he has not explained away, his want of cleanliness; Mr. Frazer has raised his cannibalism to the dignity of a sacrificial meal; and here comes Mr. Lang claiming for his clients as high and moral a notion of a Supreme Being as the most advanced of Bond Street loungers. This is, in the main, the new point urged most strongly and convincingly in the present volume. The existence of what Mr. Lang calls High Gods among low

ances, though recognized by Waitz and not altogether left out of account by Dr. Tylor, has been hitherto, and perhaps naturally, disregarded by inquirers into the origin of religion as not being a primitive trait. They have assumed that in its beginnings religion must have been of a degraded kind, and that its evolution consisted in progressive heightening of the moral aspects of the object worshipped. Mr. Lang, on the other hand, declares that out of the degraded elements of religion the higher notions cannot evolve, and sees no alternative but to accept the fact that the highest notions of a High God must have existed since man was man. In short, not to put too fine a point upon it, he appears as an advocate of a primitive universal revelation.

It is scarcely the time to attempt to discuss this line of argument until Mr. Lang has presented it with somewhat more persuasive force than he has done at present. He has by no means eliminated the possibility that the lofty ideals of the Deity which he finds existing among the Bushmen, the Australians, the Andamanese, and some of the North and South American Indians may have been derived from Christian or Mohammedan sources. He owns himself that the views to which he draws attention are held side by side with others of so low a kind that the former appear to be excrescences rather than natural products of the savage mind, and the suggestion that they are derivative, and not native, at once occurs as an explanation. There is a further difficulty attaching to Mr. Lang's theory, that he has to explain how savages who had attained such a high ideal of the Creator then proceeded to adopt much lower conceptions and practices as their real work-a-day religion. Mr. Lang is of opinion that it is all the fault of the conception of a soul which led man astray. Animism opened the door to the machinations of the priest and the magician, and thus led to the subsequent degradation.

Now it may be difficult to explain the origins of these lofty conceptions of the Deity found among the lower savages. Supposing that they turned out to be primitive, it would still remain necessary to explain the origin of the less lofty practices and beliefs to which anthropologists have hitherto confined their attention. The theory of sacrifice, for example, put forth by the late Dr. Robertson Smith, would still stand or fall by its own merits, whether Mr. Lang's new evidence as to High Gods turned out to be justified or not as regards the early date which he attributes to the idea. Again, the beliefs and practices of totemism, which Mr. Lang himself has done much to render familiar to us, are left untouched by his more recent inquiries. He contends, indeed, that it would be impossible for the loftier notions to be derived from the lower, and points out that in the case of the Australians, at least, totemistic practices occur along with belief in a high moral Supreme Being, inculcated at the initiation mysteries. If both are equally primitive one would like to know to what force one can attribute the practical disappearance of the totemistic practices among the ancient Greeks, for example. According to the ordinary theory, the more moral views, due mainly to an advance in material civilization, ultimately

displaced the cruder notions of earlier times. We can, indeed, actually observe this process in the case of the Platonic Socrates. Why may not the higher views of savages be the result of a similar ethical evolution? In this case their primitive character, on which so much stress is laid here, would disappear.

To some the interest of this volume will consist in the early part, which at first sight seems to have little relation with the making of religion at all. It is Mr. Lang's way to devote himself to one subject almost exclusively, and bring that into connexion with all the many other subjects upon which he writes. Once it was ballads, then it was totems, more recently it was Joan of Arc, while for some time his writing has been predominately of "spooks." He has not been able to keep this out of his petition on the present occasion, and it is some time before we learn the exact relation between gazing into a crystal ball and the making of religion. It turns out, however, that "serying" and other spiritualistic practices are the basis for the belief in animism and of the influence of priestcraft which has led to the degeneration of the High Gods.

As in other recent publications, the writer urges here the practical identity of savage and civilized spiritualism, while he is somewhat more outspoken on this occasion in his suggestion that there may after all be something in both. Mr. Lang puts it that the phenomena to which modern spiritualists desire to draw attention are within the X region, and he might, perhaps, have added that it often requires a kind of spiritual X rays by which to see them as the modern spiritualist sees them. He points out that some of the phenomena at which Hume and the early sceptics scoffed are now admitted by psychological science as facts, even if no adequate explanation has yet been given of them, and he would go further, and contend that other phenomena even more seeming strange may also ultimately turn out to be really existent.

Mr. Lang adds interest to his account of crystal visions and other hallucinations by connecting the proceedings of the Society for Psychical Research with analogous savage practices which on the face of them are equally "veridical" and inexplicable. With regard to crystal vision, indeed, he offers a series of original investigations made by himself from the experiences of a lady whom he calls for the nonce Miss Angus, who seems to have added to the liveliness of some Scotch country-house during the past winter. He gives details of some eight cases in which Miss Angus appears to have seen in the crystal either what other people were imagining at the time or events in the lives of persons about whom they were thinking. No details are supplied, however, of the cases in which Miss Angus's vision was "falsidical," and even in the cases of coincidence there is a curious discrepancy with regard to the actual hours of vision. In Case VIII. the vision of a lady with bare feet in India took place in Scotland at 10 P.M., which would exactly correspond with the time of the incident in India in the afternoon; but in Case III. the crystal-gazer saw on a Friday what occurred on the following Sunday, and in Case VII. on January 23rd of this year what could not have occurred before

January 25th or 26th. In these cases, therefore, Miss Angus appears a prophetic in the more usual sense of the word; the former is a case of clairvoyance, the two latter are cases of second-sight. The exact bearing of these incidents upon the making of religion is not precisely explained by Mr. Lang; but they are undoubtedly amusing and interesting, though scarcely put in a form in which they can be of much help for psychical research.

Altogether it is somewhat difficult to realize the drift of the present contribution to the study of the origins of religion. So far as one can observe, Mr. Lang would explain the low views of low savages by the older theory of animism, and their higher conceptions by the assumption of a primeval revelation. This theory is entirely opposed to the opinions of modern investigators, and is avowedly a reversion in some directions to the good old orthodox views on the subject, which are not without their difficulties, as no one knows better than Mr. Lang. It is needless to say that the naturalistic hypothesis of the origin of the ideas about what he calls the X world will scarcely be overcome by the proof of the existence among savages of a belief in a Supreme God, or by a few curious coincidences observed to enliven a Scotch holiday.

It will be clear from the preceding account of Mr. Lang's interesting work that he presents in it rather problems than solutions. He draws our attention to the existence of the High Gods, and asks us, "How do you account for that unless on the older theory of inspiration?" He points to certain curious coincidences in savage and spiritualist clairvoyance and second-sight, and puts the question, "How could such coincidences occur unless there is a real, veridical, prophetic state found among exceptional individuals?" Both these fundamental questions, which he formulates rather than answers, involve a large number of preliminary inquiries which he either does not consider at all, or at best very cursorily. The nature of revelation, the possibility of miracles, the physical and psychological evolution of man, are preliminary questions which must be solved in a certain way before the views which Mr. Lang adumbrates can be accepted, or even made subjects of discussion. His book in this sense raises more questions than it solves, and it is somewhat doubtful whether Mr. Lang has made up his mind as to the answers he would himself return to these preliminary questions. However, there can be no doubt of the interest and novelty of the facts which he adduces, and of the views by which he would colligate them, and 'The Making of Religion' accordingly deserves, and doubtless will attract, wide attention from the numerous public which finds itself more or less interested in the problems of natural theology.

Collections and Recollections. By One who has Kept a Diary. (Smith, Elder & Co.)

THOUGH the writer or compiler of this very entertaining volume withholds his name from the title-page, the text would make it clear, even had he tried to preserve his anonymity, that he belongs to one of the great

Whig families, from members of which and their associates he began nearly half a century ago to receive impressions and information which he has profited by and greatly added to, with some departure from Whig traditions, ever since he began to be a sharer in as well as a close observer of the political and social life of the past generation. Mr. George Russell has evidently kept a commonplace book as well as a diary. His recollections are plentiful, and date back to old Lady Robert Seymour, who died in 1855, and "carried down to the time of the Crimean war the habits and phraseology of Queen Charlotte's early Court," pronounced yellow "yaller," "lay abed" at nights, and when she was ill "used the 'potticary'; and they are always brightly told and for the most part well worth repeating. But his collections fill more space; and if he has borrowed from books like the 'Greville Memoirs,' from old and recent newspaper reports, and other sources, he has made his extracts with tact, and given a fresh flavour even to the very stale anecdotes and quotations that are to be found among the thousand or more which he has strung together on several appropriate threads of narrative or comment.

In so far as he aimed at doing more than produce a budget of healthy amusement, the writer's purpose appears to have been to show how much more refined and enlightened are the conditions of social and political life in our days than they were in those of our great-grandfathers. The changes he attributes partly to the religious revival started by Wesley and his followers, and made fashionable by the Evangelical movement, and partly to the effect of the French Revolution, but yet more to the purifying and broadening of Whig doctrine. In four of his earlier chapters he sketches with some detail the character and public work of Lord Russell, Lord Shaftesbury, Cardinal Manning, and Lord Houghton, as men who, to him especially and to the present generation in general, were "links with the past." A later chapter is devoted to Lord Beaconsfield; and though Mr. Gladstone is not separately dealt with in another chapter, the references to him scattered through the book are more numerous than to any one else. Lord Russell is looked up to with suitable respect as the worthiest survival, in the writer's youth, of the great company of Whigs who had passed the Reform Bill and prepared the way for more sweeping reforms than, had they lived to see them, they might have approved, and due honour is paid to Mr. Gladstone as the chief promoter of those reforms. But there is more sympathetic admiration of Lord Shaftesbury, and even of Cardinal Manning, evoked by their zeal in philanthropy from strong religious impulse, which was pretty much the same in both men, notwithstanding the wide divergence of their ecclesiastical views. Lord Houghton and Lord Beaconsfield are taken less seriously, though of the former we are told that among the famous friends and acquaintances here portrayed "there is none for whose memory I cherish a warmer sentiment of affectionate gratitude," and though the latter is more severely laughed at than any other. Some of his "characteristic traits" are thus illustrated:—

"In the last year of his life he said to Mr. Matthew Arnold, in a strange burst of confidence which showed how completely he realized that his fall from power was final, 'You have heard me accused of being a flatterer. It is true. I am a flatterer. I have found it useful. Every one likes flattery; and when you come to Royalty you should lay it on with a trowel.' As a courtier Lord Beaconsfield excelled. Once, sitting at dinner by the Princess of Wales, he was trying to cut a hard dinner-roll. The knife slipped and cut his finger, which the Princess, with her natural grace, instantly wrapped up in her handkerchief. The old gentleman gave a dramatic groan, and exclaimed, 'I asked for bread and they gave me a stone; but I had a Princess to bind my wounds.' The atmosphere of a Court naturally suited him, and he had a quaint trick of transferring the grandiose nomenclature of palaces to his own very modest domain of Hughenden. He called his simple drawing-room the saloon; he styled his pond the lake; he expatiated on the beauties of the terrace-walks, the 'Golden Gate,' and the 'German Forest.' His style of entertaining was more showy than comfortable. Nothing could excel the grandeur of his state coach and powdered footmen; but when the ice at dessert came up melting, one of his friends exclaimed, 'At last, my dear Dizzy, we have got something hot'; and in the days when he was Chancellor of the Exchequer some critical guest remarked of the soup that it was apparently made with Deferred Stock."

To show how much society has improved both in morals and in manners within the past century our anecdotist makes some additions to the abundant store of gossip already in print, among them being curious extracts from an unpublished diary of Lord Robert Seymour, who died in 1831, of which the following is the least indelicate:—

"Prince of Wales, Mrs. FitzHerbert, the Duke and Duchess of Cumberland, and Miss Pigott, Mrs. F.'s companion, went a Party to Windsor during the absence of *The Family* fm. Windsor; and going to see a cold Bath Miss P. expressed a great wish to bathe this hot weather. The D. of C. very imprudently pushed her in, and the Dut. of C. having the presence of mind to throw out the Rope saved her when in such a disagreeable State from fear and surprise as to be near sinking. Mrs. F. went into convulsion Fits, and the Dut. fainted away, and the scene proved ridiculous in the extreme, as Report says the Duke called out to Miss P. that he was instantly coming to her in the water, and continued undressing himself. Poor Miss P.'s clothes entirely laid upon the water, and made her appear an awkward figure. They afterwards pushed in one of the Prince's attendants."

In those days the first Marquis of Abercorn was "a typical aristocrat," who "always went out shooting in a Blue Ribbon":—

"Before he married his first cousin, Miss Cecil Hamilton, he induced the Prince Regent to confer on her the titular rank of an Earl's daughter, that he might not marry beneath his position; and, when he discovered that she contemplated eloping, he sent a message begging her to take the family coach, as it ought never to be said that Lady Abercorn left her husband's roof in a hack chaise."

Modes of thought and action have considerably altered since then; but some future volume of 'Collections and Recollections' may disclose to our descendants habits and customs of our own generation as out of date to them, as unmannerly, if not as immoral, as those for which our ancestors are blamed.

There is not, however, much blame or moralizing in this book; and in all but the first ten chapters the writer is content to do little more than tell funny stories or report, with a humour of his own, funny matters that have come under his ken. These are grouped under such headings as 'Parliamentary Oratory,' 'Conversation,' 'Clergymen,' 'Children,' 'Epitaphs,' 'Advertisements,' and 'Parodies.' The book is one that scarcely calls for criticism. It is best reviewed by extracts; but so many of its amusing passages have already been quoted in the daily papers that, without repeating them, there is not much that can be given here. Some of its smartest items, moreover, have already often done duty in other publications, and with variants. The anecdotist deals with all classes:—

"The late Lord —, who had a deformed foot, was going to visit the Queen at Osborne, and before his arrival the Queen and Prince Albert debated whether it would be better to warn the Prince of Wales and the Princess Royal of his physical peculiarity, so as to avoid embarrassing remarks, or to leave it to their own good feeling. The latter course was adopted. Lord — duly arrived. The foot elicited no remarks from the Royal children, and the visit passed off anxiously but with success. Next day the Princess Royal asked the Queen, 'Where is Lord —?' 'He has gone back to London, dear.' 'Oh! what a pity! He had promised to show Bertie and me his foot!' They had caught him in the corridor, and made their own terms with their captive."

This example of "commercial precocity" is perhaps new:—

"Two small boys, walking down Tottenham Court Road, passed a tobacconist's shop. The bigger remarked—'I say, Bill, I've got a ha'penny, and if you've got one too, we'll have a penny smoke between us.' Bill produced his copper, and Tommy, diving into the shop, promptly reappeared with a penny cigar in his mouth. The boys walked side by side for a few minutes, when the smaller mildly said, 'I say, Tom, when am I to have a puff?' The weed's half mine.' 'Oh, you shut up,' was the business-like reply, 'I'm the chairman of this company, and you are only a shareholder. You can spit.'"

The following on the knowledge Ministers possess of current affairs is amusing:—

"While it is true that outsiders sometimes become possessed by these dodges of official secrets, it is not less true that Cabinet Ministers are often curiously in the dark about great and even startling events. A political lady once said to me: 'Do you in your party think much of my neighbour, Mr. —?' As in duty bound, I replied, 'Oh, yes, a great deal.' She rejoined: 'I shouldn't have thought it, for when the boys are shouting any startling news in the special editions I see him run out without his hat to buy an evening paper. That doesn't look well for a Cabinet Minister.' On the evening of May 6, 1882, I dined in company with Mr. Bright. He stayed late, but never heard a word of the Phoenix Park murders, went off quietly to bed, and read them as news in the next morning's *Observer*."

The fact that this volume is made up of a series of newspaper articles, reprinted without alterations, may account for some repetitions and redundancies which lessen its literary value, but not its interest.

La Société Provençale à la Fin du Moyen Âge, d'après des Documents Inédits. Par Charles de Ribbe. (Paris, Perrin.)

THIS is one of the more interesting of a succession of valuable publications which during the last ten years have done much to illuminate the social life of France at the end of the Middle Ages, though each professes to deal with a single family, or, at most, a single district. Since, nearly half a century ago, M. Léopold Delisle published his still unrivalled notice of the agricultural conditions of mediæval Normandy—since, in 1854, a German *savant* brought to light the charming journal of Philippe de Vigneulles, burgher of Metz—what an amount of clear familiar knowledge we have acquired of the past, the every-day, intimate, social past of some five hundred years gone by! M. Siméon Luce has shown us the soldiers of Brittany, the peasants of Lorraine, the scribes of Paris, the miners of old Lyons. M. Forestié has reconstructed for us the private life and every detail of the business of a fourteenth-century merchant of Montauban; M. Louis Genbert has done as much for the Limousin. The account-books, day-books, ledgers, of all such houses as have preserved them (the accounts of the house of Trémoille and the accounts of Jean, Duc de Berry, are among the most remarkable) are daily being analyzed and published, and soon it will be possible to do for France what Jansen has done in his great work on social Germany at the end of the Middle Ages.

The south of France is especially fortunate. Already we know Limoges, Montauban, Montpellier, Marseilles, in the Middle Ages. The volume before us reconstructs a village near Toulon, the pleasant hamlet of Ollioules. It is mainly founded on the day-book of one Jaume Deydier, jurist and gentleman farmer, written between 1477 and 1521, but affording many intimate and curious details of expenditure for the period covered by his father's lifetime before him, and going back, through a family tree and a general inventory of the estate, as far as the middle of the thirteenth century. The day-book itself is less a mere household ledger than a village chronicle. We learn from it who died and what was the funeral feast, with the cost of it; who was born, who stood sponsor, and what the gossips gave each other and the babe; who was married and what was the dowry, the cost of the trousseau, and whether the wedding dress was of a handsome scarlet, since, as still on the further shore of the Mediterranean, that was all the wear for brides. We learn also how many houses the village contains, how many measures of corn it consumes in a year, and what is the price of grain and what the labourer's wage. One excellent farmer tells us the cost of clearing the wild, heathy moors of the mountain, and what crops do best there. The Provençal hills had not as yet been ruthlessly deforested; the fall of the leaves increased year by year the light, rich, vegetable soil upon the mountain flanks, and crags which to-day are barren rock were excellent pasture for sheep four hundred years ago. The climate, equalized by the moisture of the woods, was less abrupt and violent in its changes. There were

orange orchards then in spots where oranges will not flourish now. Fortunately the agricultural art in France, never more intelligent or persevering than it is to-day, has awoke to the error of this stripping off of nature's mantle of forest, and trees are being planted where they sprang of old.

Fifteenth-century France was no longer prosperous. A hundred years before most of the larger villages in France had possessed their public baths—often warmed by the limekilns—and their village school, frequently kept by some "married clerk," mason or tiler as well as dominie, where the rustic idea was taught how to shoot. But traces of the older fashion still remained, and are evident in the book before us. At Manosque in 1424 the tiler, Geoffroy Gossi, is also schoolmaster; and we find two mentions of the village school of Barjols quite at the end of the century.

After M. Siméon Luce, M. d'Avenel, and others, M. de Ribbe gives abundant testimony of the relative prosperity of the lower classes at the end of the Middle Ages. Briefly, we may state that the average yearly wage of a hired farm servant, over and above his keep, was equivalent, during the first quarter of the fourteenth century, to about 7% of our money. It rose to near 8% towards 1350, and by 1400 was well over 12%. But when the labourer was not fed, housed, and in part clad by his employer, his receipts in wage were, of course, much larger. The documents cited by M. de Ribbe show us shepherds, day labourers, carpenters, cobblers, earning 50% a year, shortly after 1400, in a small Provençal village. When we say "50% a year," we should say "the equivalent of 50% a year." To fix this equivalent is, in fact, no easy matter. The immense mass of material now open to scholars permits us, indeed, to fix the purchasing power of coin during the last years of the fourteenth and the greater part of the fifteenth century at about six times its intrinsic value. But nothing is less stable than this intrinsic value. A Government in difficulties felt little scruple in debasing the value of the currency. An extra dose of alloy in the coinage at the mint would make a hundred-weight of gold or silver do the work of a hundred and fifty. Such was the Government's point of view; but, as a matter of fact (since banking even then was an international matter), the commercial value of the debased coin sank in proportion to the alloy. Thus the Provençal golden florin, of an intrinsic value of 9s. 7d. towards 1380, but debased time after time, sank by degrees until, a hundred years later, it was not worth 3s., and diminished in purchasing power even as it sank in intrinsic value. A *dot* of a thousand florins at the end of the fourteenth century is a far handsomer dowry than a *dot* of a thousand florins some hundred years later. And the same remark, of course, applies to rates of wage and purchase, which must always be checked by the intrinsic value of the money employed in paying them. In short, in these delicate matters the economist must never lose sight of the historian.

It is probable that the condition of the agricultural classes has improved but little since the end of the Middle Ages. Save in time of famine—periodic visitations of unimaginable horror, but, after all, terrible

exceptions—the absence of imports brought prosperity to the toiler on the glebe. We are apt to consider his condition barely human, especially in France; we remember one heart-wrung page of La Bruyère on the tattered peasant bent double over the fields which nourish others, but not him; we recall the *corvée*, and we believe that the French Revolution inaugurated the peasant's prosperity. And in truth, after the Hundred Years' War, and especially after the wars of religion, the labouring class in France had sunk to an abject condition. The Revolution did well to uproot abuses which had once been uses—lifeless survivals of a forgotten state of things. But, in its due time and place, the *corvée* had merely been a convenient form of rent. In remote country districts men preferred giving a day's labour rather than a sum of money. More than once in M. de Ribbe's book we meet an unexpected illustration of the accepted equivalence of capital and toil. The poorer friends of a young couple would offer them for a wedding present a day's carpentering, or gardening, or tiling, according to the trade of the giver. The landlord no less accepted increased labour or improvements in his estate as reasons for a diminution of rent. M. de Ribbe cites cases in which this sinks to as little as one-sixteenth, or even one-eighteenth, of the yearly produce, paid in kind, on condition of the tenant's planting so many acres of vineyard.

We have shown, we believe, that this book will interest alike the economist and the historian. The philologist, too, will find his gleanings. The women's names of the Middle Ages offer an infinite variety, as readers of old rhymed romances are aware. The prosaic documents of M. de Ribbe afford an abundant flora. We cull from them, besides more familiar forms, the following: Adalaxie, Alaète, Alasie, Audiard and Audiliata, Aysselène, Barrale, Blonde, Bellone, Billette, Cordelha (pronounced Cordélia), Doussane, Faète, Garsende, Isnarde, Milona, Rixende. We offer them to the writer of ballads.

With many merits M. de Ribbe has mingled some natural prejudice. A pious Catholic, an ardent Conservative, a lover of the past, he strains a point to prove that past nobler, happier, more prosperous, and freer than a democratic present. His prejudices are no more tenacious than those which led Michelet and his followers grossly to exaggerate the dirt, ignorance, discomfort, and misery of the Middle Ages. The world advances slowly; the Middle Ages are not over yet; they have been, on the whole, more tolerable than we imagine. But if, document in hand, the reactionary historians of the day love to disprove the absurd allegations of the divine Michelet, let them remember that the plague has receded to Bombay and the famine to Ireland, that we no longer burn, but merely hypnotize our witches, that we only send our heretics to the Ile-du-Diable, and that visitors to Cannes and Nice no longer go in fear of a descent on them by the pirates of Algiers.

NEW NOVELS.

An Angel of Pity. By Florence Marryat. (Hutchinson & Co.)

MISS ROSE GORDON is a young lady of considerable personal attractions and a strong objection to all sorts of cruelty, particularly vivisection. Such being her qualifications, she takes a situation as a hospital nurse, administers a severe scolding to an eminent surgeon for a cruel experiment on a dying patient, and accepts, almost immediately afterwards, a proposal of marriage from the same man, who is depicted as a godless profligate with the manners of the worst kind of "bouncer." A friend of his, a Jewish solicitor with a passion for amateur vivisection, makes tipsy love to her after dinner in her own house; the husband takes his part (!), and Rose once again gives her husband a bit of her mind. "After this lamentable incident the intercourse between Sir Quinton Lesquard and his wife became somewhat constrained." She presently discovers him to be a vivisector of the deepest dye, and in a sufficiently offensive scene refuses to live with him as his wife. He vivisects her favourite dog, "to larn her to be a twoad"; she throws a surgical knife at him, which he fields, not adroitly, for it goes through his hand, and he nearly dies of blood-poisoning. Partly from old professional instinct, Rose nurses him, and he gets well and promises never to do it again. From an "author's note" at the end we gather that the book is chiefly intended as a protest against vivisection. If so, it seems a pity to have swamped it with so much of what the author's distinguished father would have called "flap-doodle."

The Renunciation of Helen. By Leader Scott. (Hutchinson & Co.)

A DOMESTIC story, mingling improbable and sensational complications with an artless absence of literary craftsmanship, still finds plenty of readers, and this one will no doubt prove eminently satisfactory to its own public. The good girl who takes a situation as secretary to a wealthy blind gentleman, to help her lonely sister and bankrupt mother, is quite a possible person. She falls in with the usual square-shaped hero, "stern, set," sentimental, and ladylike after his kind. There is a mystery about her birth, and suspicious circumstances about his father's claim to the estate, and a likeness in her and her necklace which causes her employers to turn pale. When all is clear, and the square-jawed, saintly young man dispossessed, she flies from her lover and her inheritance, and is brought back with extreme difficulty, after some time, although he loses no time before inserting in the *Times* what the author justly calls "the following curious advertisement": "Paul to H—. Do not fear to return; I go away. All is yours. Ah! love! love! forgive!" Fancy not coming back after that!

The Philanthropist. By Lucy Maynard. (Methuen & Co.)

THE first half of this story is considerably the better. Penrose Frere, the heroine, begins life at an orphanage, where in due time she becomes junior governess, while

her younger brother, an unpleasant cub, is a pupil in the boys' portion of the school. The dreariness of the life and the petty rivalries and jealousies of the teachers are well described. The author displays no particular force or sense of style, but she has the merit of freshness in her choice of the *mise-en-scène*, and contrives to make the National Orphan Asylum convincing. Penrose embarks upon a love affair with a young master, whom she has presently to clear from the suspicion of having caused her brother's death by the avowal of his having spent the evening with her. After this the characters disperse, and Penrose earns a scanty living by philanthropic work in East London. Other young persons with sentimental sorrows or aspirations appear, and, before the final reconciliation and happiness, Penrose contemplates marriage with the wealthy philanthropist Stephen Scott. At one time a promising character study, he degenerates into the feeble and hysterical victim of a guilty conscience. Greater vigour and concentration, with ruthless suppression of sentimentality, would have made this a good book.

The Concert-Director. By Nellie K. Blissett. (Macmillan & Co.)

THE jaded reader of modern fiction may find some refreshment in a story such as 'The Concert-Director,' where each action and its motive are so obviously connected that no analysis of the latter is necessary, and no embarrassing questions need arise as to the necessity of either. Indeed, the most carping critic must admire the manner in which Miss Blissett's new story hangs together, and the precision with which one event follows another in proper sequence. And the principal characters never for a moment forget their rôles. The prima donna, the impresario, the Jew, and the tenor early recognize that their fate are closely linked, and do not allow themselves to stray into bypaths or reflect upon side-issues, as is the modern fashion. The character and career of Israel Scaramanga are genuinely interesting and consistently evolved, while there is a touch of humour in the picture of the impresario which brings relief to the prevailing tone of melodrama. This is, however, seldom oppressive; and while possessing no striking literary merit, the book is one to be cordially recommended to all lovers of a good old-fashioned romance and of stirring incident told in a perfectly straightforward manner.

St. Cudix Case. By Esther Miller. (Innes & Co.)

THIS is not a detective story, but the history of a young woman suddenly extricated by the commission of a crime, for which she is unjustly held responsible, from a disagreeable and unlikely situation. That her disappearance is so easily accepted, and the minions of the law so idle in her pursuit, might have been a matter of congratulation, since there the story would have ended. But Paula falls in love with her protector, and another man falls in love with her, and there are many romantic passages on both sides. Finally, to convince the man she prefers of her innocence—and he takes a vast amount of convincing—she follows a very desperate course, from the consequences of which

she is only saved at the last moment. Another romance runs through the story; and, indeed, the book is mainly occupied with the great passion, which fact, combined with a happy ending, will no doubt win it appreciation from a certain class of novel-readers. To these readers it will probably not occur that most of the material provided for their edification represents rather the effort of ignorance than of imagination.

Ezekiel's Sin. By J. H. Pearce. (Heinemann.)

THE Cornish fisherman's family seems to have provided the novelist of the day with congenial material. This is the third romance of the kind published in London of late, and they naturally bear many resemblances to each other. It is unnecessary to recapitulate the points of the story. The author of 'Ezekiel's Sin' merits commendation for explaining Cornish words wherever they occur, and the care thus shown is characteristic of the volume. It is evident that no pains have been spared in the writing of the romance; in other respects it is by no means a remarkable volume, but most readers will agree that it is an earnest and honest effort to depict a picturesque if melancholy form of modern life in England.

Hagar of Homerton. By Mrs. H. E. Dudeney. (Pearson.)

'LIZA OF LAMBETH,' by Mr. Maugham, seems to have suggested the title of 'Hagar of Homerton.' As in her last book Mrs. Dudeney introduces a dressmaker's assistant and various kindred subjects. In this there is nothing very remarkable. The chief peculiarity of the book lies in its singular phraseology. One person is said to be "a showy-looking woman—of the chastened barmaid type." Such epithets as "ropey" seem to be favourites with the writer. "You always dream of a corpse if you don't kiss it" is a choice maxim which Hagar learns and utilizes. The book is a painstaking and disagreeable compilation, "true to life" for all that is known to the contrary, but far removed from the limits of art and literature.

As a Man Lives. By E. Phillips Oppenheim. (Ward, Lock & Co.)

THOUGH it does not rank high in fiction, this novel could have been written only by a practised hand. A man's death by violence is the main subject, and it is used to illustrate the characters of two women who are rivals in love. The story is sufficiently interesting to be affected by a summary of its contents; and the critic has little to do but to comment on its technical method and its details. With regard to these, it is enough to say there is little ground for complaint. Narrative in the first person singular is cleverly used; the characters of the two ladies mentioned above are well depicted, but there is some haziness of outline in the sketches of the men. In modern fiction such a feature is usually indicative of a woman's hand. It is curious that the novelist should allow a South American millionaire to speak of Rio Janeiro as the "capital of South America"; it was enough to make the lady he addressed "turn and face him suddenly." As a rule, the book shows careful writing.

The Hepworth Millions. By Christian Lys. (Warne & Co.)

THIS detailed history of a number of persons, with a hidden treasure of Oriental jewels thrown in, occupies a long and dull volume. We have read many tales of misers and their hoards; but it would be hard to point to one more laboured and ineffective. It ends happily for a few of the people concerned in the plot, and the last chapter is the only agreeable portion of the book. It is difficult to think that the writer of it is incapable of better work.

AFRICAN LANGUAGES.

MR. C. H. ROBINSON, whose valuable 'Specimens of Hausa Literature' was issued in 1896 from the Cambridge University Press, has now published a *Hausa Grammar* (Kegan Paul & Co.). This little work, forming part of "Trübner's Collection of Simplified Grammars," "does not pretend to be in any sense a full or complete grammar of the Hausa language," adequate materials not being as yet available. The author's aim has been to supply a short practical introduction for the immediate use of missionaries and of officers commanding Hausa troops on the west coast of Africa. It seems to be well adapted to its purpose, being clear and concise. Each division is accompanied by exercises (a great desideratum to practical students of a language), and the whole is followed by a graduated series of selected readings—printed in Roman character for the convenience of the learner, though one or two specimens are given of texts written in Arabic. There is a fairly complete English-Hausa and Hausa-English vocabulary. Besides its practical utility, the book is a distinct contribution to the study of a language still greatly in need of elucidation, and we await with interest the dictionary on which Mr. Robinson is still at work.

Another important piece of work has just been completed by two Franciscan missionaries in East Africa, the Rev. Fr. Évangéliste de Larajasse and Ven. Fr. Cyprien de Sampont, whose *Practical Grammar of the Somali Language and Somali-English and English-Somali Dictionary* (Kegan Paul & Co.) are the most considerable contributions yet made to the study of that language. Col. Hunter (formerly Assistant-Resident at Aden) published a tentative grammar some years ago, and the language has been examined from the philological point of view by Dr. Schleicher, of Berlin. It is decidedly non-Bantu in character, and was provisionally placed by F. Müller in the Ethiopic sub-branch of the Hamitic family.

We have received from the S.P.C.K. four little books which show that our knowledge of the Bantu languages is steadily advancing. *I Testamente Endala Ngemibuzo Nempendulo* ('The Old Testament in Questions and Answers') is a catechism of Scripture history drawn up by the Rev. W. A. Goodwin, Canon and Theological Tutor of St. John's, Kaffraria, and rendered into Xosa by a native student, Alfred B. Jele. The Xosa spoken in the diocese of St. John's bears, as we have elsewhere pointed out, a strong resemblance to Zulu—the difference, perhaps, being little more than that between the western and eastern dialects of Xosa. The book will be found useful in schools where the old-fashioned method of learning questions and answers by heart is still believed in. No doubt in many cases, where the staff is limited and a large part of the elementary work has to be done by native pupil teachers, this is the only possible way; but the danger of mere mechanical learning by rote is one to which an African pupil, with his quick ear and retentive verbal memory, is especially liable. We notice that U Tixo is adopted as the name of the Deity instead of Unkulunkulu,

which is on many accounts to be preferred; but it is too late in the day to reopen this ancient controversy, which the various missions appear to have settled each in its own way.

Some time ago we noticed an elementary reading-book ('Mihayo ya Kwadia') in the language of Usukuma, a district of German East Africa, lying south of the Victoria Nyanza. The S.P.C.K. have now issued a Kisukuma version of the Prayer Book (*Kitabo cha Kulomba*). The Collects, Epistles, and Gospels, and the Psalter are not included (the latter will, no doubt, form a separate publication), but we should have thought that in a work of this kind the Athanasian Creed might well have been dispensed with. We cannot, however, withhold a tribute of admiration for the ingenuity of the translator, who has rendered the whole in full without importing more than three words—"Katoliko," "Persona," and "Hades." What the Wasukuma will make of the document it would be interesting to find out; probably they will end by picking up most of the phraseology, and using it in a way to make a casual observer think they have arrived at something like comprehension of it. The fact is that most Africans possess a curious faculty of sympathetic insight which enables them to divine the feeling behind a European's words, though they may utterly fail to understand the words themselves. International politics do not at first sight seem to have much connexion with the Prayer Book, but we are reminded in the Litany that Usukuma is a German possession: "Geti otogwe kubasungulila Williami, Ntale wa Badachi" (Dachi=Deutsch), followed by "Vikitoria, Ntale wa Baingreza." A concession has been made, however, to British national feeling by printing Her Majesty's name in capital letters, a privilege withheld from "Williami." We wonder, by-the-by, that the omniscient and ubiquitous *Obrigkeit* (which in German East Africa, we have been credibly informed, does not allow the orioles to build indiscriminately, for fear of injuring the trees with their hanging nests) has not interfered to insist on the spelling Vilhelmi, or, as the Swahili poet Mbaraka (author of the enthusiastic 'Umbo wa Kaisari') has it, Virhamu. It may be interesting, for purposes of comparison, to give the opening sentence at Morning Prayer (Ezek. xviii. 27), along with the Chinyanja version used by the Universities' Mission:—

"Aho muntu mubi [cf. Zulu *omubi*] oleka bubi wakwe echowaliwita, obeja chiza na shakutungirija akupija nholo [Z. *umoya*] yakwe, bupanga."

The Chinyanja version runs as follows:—

"Apo muntu woipa atembenuka ku sia [=to leave; but *leka* is used in the sense of "stop"] vo ipa ivo a na vi chita [*iro*=those, *a*=he, *na*=did, *vi*=them, referring to *vo-ipa*, *chita*=do], ndipo a chita ivo vololeka [=things to be allowed, *lola*=to allow], va malinga, iye sasunge mazimu [*moyo* would be used at Blantyre], wake chilamile."

The Rev. J. E. Beverley (C.M.S.), working in Ugogo—nearly half way between Zanzibar and the Nyanza, and separated from Mpwapwa by the terrible desert of Marenga Mkali—also finds himself on German territory, though the little hymn-book before us gives no occasion for notifying the fact. *Nyimbo zo Kumukumbula Mulungu kwe nonga ye Cigogo* is a revised and enlarged edition, containing 208 hymns. Nothing is said about tunes, but, from internal evidence, it seems as if most, if not all of the hymns were intended to be sung to the tunes set to the originals. This is a practice followed in many missions, and greatly to be deplored, as the tunes, generally speaking, are utterly unsuitable—i.e., native words have to be wrongly accented in order to fit them. Take, e.g., the first verse of hymn 4 ("Christ whose glory fills the skies"). We must premise that it is phonetically written, the consonants having the same force as in English (except *c*=*tsh*), and the vowels as in German and Italian, and

that the accent should properly, in all cases, fall on the penultimate syllable:—

Nhójo yáko Másiyá,
Yimemile kicanyá;
Wizeri wa kóno néé
Wákuŋwa kúll' gwé;
Kílo wíkumúllá,
Ótí cíkubérá.

It will be observed that in very many cases the scansion makes the accent fall on the wrong syllable. Mr. Beverley, however, we are glad to see, has in many cases been content to dispense with a rhyme, where it was not to be had without sacrifices in other directions. The opposite course has sometimes led to grotesque results. It is a pity that it seems so generally to be assumed (1) that native hymns must necessarily be translations, (2) that they must be written in European metres and sung to European tunes. There is, at present, no such thing as a native metrical system; but with languages so rich and harmonious it should not prove impossible to develop one. The late Bishop Colenso, whose Zulu hymns are probably the best things of the kind in existence, used adapted or specially composed tunes, mostly to trochaic metres, always carefully avoiding an accented syllable at the end of a line. The following is a favourite with native congregations:

Báto wétu, ézokúwa
I zikálí zónke
Ngáikándwa ángagéja
O'kulim' umhlába.

the air being:



Here the accents fall with perfect correctness. This hymn is not a translation. The substance of it—a kind of rhapsody on the theme of Isaiah ii. 4—was written in prose by a native convert, and afterwards put into verse by the bishop. Native songs consist of irregular lines delivered in a kind of rhythmic chant. The success of a Mang'anja hymn written to Troyte's Chant (one of the best in the Blantyre Mission hymn-book) suggests the lines along which the development referred to might proceed. But it will probably be accomplished, in the course of generations, by natives who have learnt enough of European languages to know and utilize the resources of their own. It is instructive in this connexion to glance at the rise of sacred poetry in mediæval Europe. Otfried and the author or authors of the 'Heliand' were not Greeks, Celts, or Romans, but native Germans, employing the measures they found ready to their hand. And the later hymn-writers composed, not sapphics and alcaics in French or German, but rhymed stanzas in Latin. Cigogo (Chigogo or Kigogo, but the softened southern form of the prefix—cf. Chinyanja and Chiyao—seems to be the more correct) belongs to the eastern branch of the Bantu family, and occupies an interesting position as one of the intermediate links between Luganda and the more southern languages, such as Yao, to which it presents many points of likeness. It is curious that *lumbira*, as used on the title-page of the book before us, appears to mean *to praise*. In Yao it means "to invoke, to swear by," and in Mang'anja (where the form is *lumbira*) it is heard in the same sense, and also in that (cf. Greek *ἐνδαισθαί*) of "blaspheme." The root idea appears to be "to mention, to speak of," whence—especially bearing in mind the primitive notion that a man can be injured by the mention of his name—the connexion between the various, and indeed contradictory, meanings is tolerably obvious. *Ku lumbira amache* (his mother) is the deadliest insult that can be offered to a man. We look forward to further publications in this language; the only other one we have hitherto come across is a 'First Reading-Book' (London, 1893). It seems, however, to be closely allied to the Kaguru (also called

Kimegi) of Usagara, of which a grammar was published by Mr. J. T. Last in 1886.

Some time back we had occasion to notice a 'Gospel Picture-Book' with explanations in the Xosa language. A bilingual edition of the little volume has just appeared under the title of *Lidangalila nya Milandu ya Pfunu* (S.P.C.K.), with explanations in Gitonga and Xitswa, which, though not without points of resemblance, are entirely distinct languages spoken in the Delagoa Bay district. Xitswa (Chi-tswa) is a branch of the great Thonga group reaching from St. Lucia Bay to the Sabi river, and including, besides, Ronga, Hlanganu (= "Shangaan"), and others. The best known of the tribes belonging to this group are the Ama Thonga on the northern frontier of Zululand. The name should be written thus to distinguish the tribe from other Tongas, and also to indicate the correct pronunciation, the *t* being (according to M. Junod, of the Swiss Mission) explosive, or followed by an aspirate. Gitonga, on the other hand, is spoken by the Tongas, who form an enclave on the coast near Inhambane, and are a branch of the Chopi tribe, extending from the mouth of the Limpopo to Inhambane, with an outlying detachment further south near the Inyame river. Besides these there are at least two other Tonga tribes in Africa—the Batoka, or Ba Tonga, on the Zambesi, and the A Tonga of Nyasa. A very inadequate Ronga vocabulary was published in 1893 by Mr. Smith-Delacour, then British Consul at Lourenço Marques. M. H. A. Junod has published a small reading-book ('Sipele sa Sironga'), and, more recently, a grammar and 'Chants et Contes des Ba-Ronga,' while a larger work, 'Les Ba-Ronga,' is in the press. Both these languages have many points of contact with those of the Zambesi, and are interesting as representing the transition between the latter and the Zulu group. Thus (X.) *tiko*, pl. *matiko*, a country (instead of the Zulu *i-zive*), is the Mang'anja *dziko*, pl. *ma(dz)iko*. Gitonga has *pfunu* (chief, lord) = Mang'. *mfumu*, while Xitswa uses the Zulu *inkosi* under the form *hosi*. X., by-the-by, has the forms *munhu*, *banhu*, which reappear much further north, in Kisukuma and Kigogo. Both preserve the locative case in *-ni* (*nyumba-ni*, *ndwi-ni*), which has been lost in Mang'anja, but retained in Swahili and elsewhere.

HISTORICAL ROMANCES.

PROBABLY we should all have immensely enjoyed Mr. Archer P. Crouch's *Senorita Montemar* (Smith, Elder & Co.) ten years or so earlier, when the revival of romance was in its infancy. But since then we have been so surfeited with daring deeds by Messrs. Stanley Weyman, and Conan Doyle, and their many followers that the exploits of Capt. Wildash (of the Chilean navy) leave us almost unmoved, even though the heroic figure of Lord Cochrane stalks in the background. This is hard upon Mr. Crouch, who, if he is not a Stanley Weyman, has nevertheless written a very good story of adventure. We can only hope he will find many readers still greedy for sagas of battle and victory, of capture and escape. To these we heartily commend him.

The Macmahon; or, *the Story of the Seven Johns*, by Owen Blayney (Constable & Co.), is, or seems to be, a trustworthy picture of many of the conditions prevailing in the Ireland of nearly two centuries ago. The story has a considerable amount of backbone, and is innocent of archaisms introduced merely for their own sake. Its faults are that it is, perhaps, a little too long and a thought monotonous. But an air of sobriety and purpose makes one feel that it is a truthful and unvarnished account of much that existed in those days of tyrannical law-making and tragical law-breaking. There is a good deal of dry humour to relieve the pages. The scene is laid in the Protestant country of Ulster, and affords curious contrasts between the descendants of the old Scotch settlers and

the "Papishers" of that and other districts. There is also some of the quaint and indescribable charm that belongs to a real Irish story. The thrift and hardheadedness of the Protestant and the utter absence of such qualities in the "Irishry" and their deeply rooted superstitions are well presented. The character of John McKinlay is very carefully and consistently drawn, and what must have been more difficult in such a figure is its sympathetic treatment. The relations between the Macmahons and the McKinlays are the principal feature of the story.

Mr. L. Cope Cornford has read part iv. chap. ii. of Motley's 'Dutch Republic' with great diligence, and has looked into Camden; but it takes more than that to make a good historical novel, even by the help of an occasional imitation, with fair success, of the weaker features in Stevenson's narrative style. This kind of essay can never be pleasing unless the writer has really imbued himself with the whole fashion of the age and society amid which he makes his characters move—a rule which is, of course, even more strictly true where one of the characters is himself the narrator. When, as in *Sons of Adversity* (Methuen & Co.), we find a lad of 1674 relating without comment a sea-captain's statement that he had been with Hawkins "to Rio Grande to get negroes," or quoting a reference to the Hollanders as "the High Dutch"; or, again, telling us as a most natural thing that a troop of men sent to arrest criminals "bore stitched upon their sleeves" the crest of a Secretary to the Privy Council—whom, by the way, he knights three years before the time—we feel that the youth is about as real as the Lord Burghleys or Charles the Firsts with mutton-chop whiskers who used to parade at fancy balls. It is a pity, for boys will like the book, and it is just as easy to put these little details into their heads right as wrong. It was an ingenious touch, by the way, to assign to the hero the part of the unknown "boy," recorded by Motley, who signalled the evacuation of the Spanish fort outside Leyden.

Prisoners of the Sea: a Romance of the Seventeenth Century. By Florence Morse Kingsley. (Ward, Lock & Co.)—Around the figure of the Man with the Iron Mask Miss Kingsley has woven a marvellous tale of adventure, purporting to be taken from the diary of a Huguenot refugee. The story, though stirring enough, is amazingly long and amazingly confused. About half way through, for example, we find a dead unknown of such importance that he has a chapter and an illustration to himself; yet the final explanation leaves this personage unaccounted for. One may hazard the conjecture that the author at one period intended him to be a missing seneschal, but afterwards forgot all about him. There is a mad convict, too, whose introduction is singularly purposeless; and altogether we have a string of exciting episodes rather than a coherent story. But youth is partial to pirates, treasure, and mystery, and not over particular about details of construction, so no doubt 'Prisoners of the Sea' will amuse many a boy who might easily be reading less wholesome books.

The Adventures of a Goldsmith. By M. H. Bouchier. (Mathews.)—The latter days of the Consulate and the rupture of the Peace of Amiens are the setting of this story, which recounts the adventures of a London tradesman in Paris. The love story is closely involved in the plots which led to the arrest of Moreau and the death of Georges Cadoudal and his friends; and it is evident that care has been taken with regard to the accuracy of the historical facts connected with the period. It is difficult to account for the presence of a chapter on Jansenism and Port Royal in a book on the times of Napoleon; and there is, in fact, no need for this element in the volume. The story is good reading, and the dialogues are invariably bright and sometimes witty. The opening scene is thoroughly conventional—the traveller and his

servant and a meeting at a town on the road to Paris; but the story improves as it progresses. Grammar is not a strong point in the writer's narrative, and we have marked several passages which need attention in this respect. Such a phrase as "her thin lips meeting in a concentrated line" hardly expresses the meaning intended. The book can be read without offence by all and sundry.

Owen Rhoscomyl has an advantage over most writers of historical fiction in selecting a period for his romance *The Shrouded Face* (Pearson) which has but slight materials for history. Wales in Tudor days is not largely illustrated by the historians. There are some who think that Wales conquered England at Bosworth; but Owen Rhoscomyl is content with the extirpation of a nest of robbers as his subject, and with the finding of a lost wife and the winning of a bride by his two heroes. He writes with a fair proportion of success. Now and then occurs a chapter of more than ordinary interest to the reader of so-called historical fiction. In places the effect of the narrative is bright and vivid. On the other hand, there are lapses from the good quality of the story. It would have been rendered more comprehensible by a sketch-map of the country in which the incidents occur; and a glossary of Welsh words would have been acceptable. With regard to the character of the story, it should be said that it can be read by all, and there is no reason why it should not be given to boys as a book of adventure.

Henri IV. must have served the purpose of the romance-writer pretty nearly if not quite as often as Bonaparte himself. In the hands of Mr. W. H. Johnson, the author of *The King's Henchman* (Gay & Bird), he is as lifelike and gay and gallant a figure as in any of his previous appearances in fiction, which is no small compliment to pay a novelist who appears to have published no previous work. The hero of the story is one Jean Fourcade, the foster-brother of Henry of Navarre, the faithful companion of his youth and his maturity, bound by a solemn oath to Queen Jeanne d'Albret to watch over and care for her son at all times and in all places. The charge leads honest Jean into many dubious as well as martial adventures, and it is with one of the former kind that the story opens. Here Fourcade, after being wounded in the king's service, loses his heart to the pure and exquisite Sophie Roberval, in whose home he is nursed back to life. The lovers lose sight of one another for a time, during which Fourcade passes through many stirring experiences of various kinds. They are restored to one another only to part again in more tragic circumstances. The story is admirably told, and is well worth reading. The author writes as one who has practised as well as naturally excellent style at his command. Signs of the inexperienced novelist are only discernible in his unnecessarily cumbrous manner of introducing the main plot by a preliminary chapter, which has a doubtful right to exist. Sophie, cruelly and improbably unreasonable as she proves at the crisis, is otherwise a charming and lifelike figure. The sketch of the king's idle Court at Nérac, with the two queens and "l'escadron de la Reine Mère," is admirably touched; in fact, the book is full of promise and reveals exceptional literary quality.

Philippe the Guardsman, by Mr. T. R. Threlfall (Ward, Lock & Co.), reads curiously like a translation, though the author makes no direct statement on the point. It closely resembles an English version of a narrative by Erckmann-Chatrian. With a thin element of romance, the book recounts the adventures of a soldier of Prince Eugene's corps during the Russian campaign of 1812, and the writer seems to have some knowledge of the 'Storia d'Italia' by Botta. It is just one of those tales to which a preface should have been added to explain the sources whence the material is derived. The bulk of the book is composed of familiar facts:

the advance, Borodino, Moscow and its conflagration, the retreat, the Beresina, the snow and the Cossacks, and the return to Germany. The river Niemen is variously spoken of as Neumann and Neumann. In most respects the military details seem to have been carefully studied, but the book is in no respect remarkable for its interest.

BIBLIOGRAPHICAL LITERATURE.

MANY of the papers printed in the *Transactions* of the Bibliographical Society are concerned with English subjects, and in its 'Hand-lists of Printers' it is doing useful work for the bibliography of the first half of the sixteenth century. But in its more sumptuous publications the Society seems to suffer from the cosmopolitanism which delights to neglect its native country. The first of its "Illustrated Monographs" was concerned with a German printer at Venice; the second with a Dutchman, Jan van Doesborgh, who did certainly print some English books; the third with the 'Iconography of Don Quixote'; the fourth with the 'Early Printers of Spain and Portugal'; and now the fifth and sixth, which lie before us, are devoted respectively to a reprint of the Schiedam edition of *Le Chevalier Délibéré* of Olivier de la Marche, and to a disquisition on the first Paris press. Putting on one side the question whether an English society could not find as useful work nearer home, we may confess that both these monographs are pleasant acquisitions. La Marche's allegorical romance, in which he recounts the fate, at the hands of "Debile" and "Accident," of his patrons of the house of Burgundy and many of their contemporaries, repays reading, and though the poem is here reproduced with a rather pedantic adherence to the misprints and lack of punctuation of the Schiedam edition, it is prettily printed, and may be useful to students. For the Bibliographical Society its attraction lay not in its literary interest, but in the remarkable series of woodcuts by which it is accompanied. La Marche himself wrote minute directions (here printed in a translation) as to how his romance was to be illustrated, and these were faithfully followed by the artist of the first printed edition which appeared at Gouda about 1486, three years after the poem was finished. In the only known copy of the Gouda edition the woodcuts are spoilt by colouring. For this reprint, therefore, recourse has been had to the Schiedam reprint, almost equally rare, in which the same cuts reappear. Dr. Lippmann, who superintended the reproduction of the woodcuts, claims for them in his too brief preface the first place among the illustrations of type-printed books of the Low Countries, and traces some relation between them and the work of Jacob Cornelisz of Amsterdam. They are certainly bold and striking, though we are not sure that their artistic merit is really greater than that of the less pretentious cuts in some smaller books.—The monograph on *The First Paris Press*, by that veteran bibliographer M. A. Claudin, issued at the same time as the 'Chevalier Délibéré,' may fairly rank with the best books yet printed by the Bibliographical Society. The history of the press at the Sorbonne had already been written by Chevillier and Greswell, and more recently by Philippe, but M. Claudin has brought to light many new facts of interest concerning the two promoters of the press, Guillaume Fichet and Johann Heynlin; he arranges the books they published in a new and more reasonable order, and gives of each a full bibliographical description, with a list of all the copies known and their peculiarities. He prints also an important appendix of documents, several of them unknown to Philippe and his predecessors; while his monograph is further enriched by numerous facsimiles and a frontispiece reproducing a miniature of Fichet presenting his

'Rhetoric' to Pope Sixtus IV. This is taken from the Papal copy, which has found its way to the British Museum, as if in exchange for Edward IV.'s copy of the orations of Bessarion, also printed at the Sorbonne, which is now at the Vatican.

We have received the catalogues of Mr. Baker (two, theology and general), Mr. Dobell (interesting), Messrs. Ellis & Elvey (choice books, good), Mr. Higham (two, theology and general), Mr. Leighton (choice books), Messrs. Maurice & Co. (sporting and general books), Mr. Menken, Messrs. Rimell & Son (books on art), and Mr. Spencer. We have also catalogues from Mr. Meehan of Bath, Mr. Downing of Birmingham, Messrs. Bright & Co. of Bournemouth, Mr. Brown, Mr. Cameron, Messrs. Douglas & Foulis (good), and Mr. Grant (good) of Edinburgh, Mr. Goldie and Mr. Miles of Leeds, Mr. Howell and Messrs. Young & Sons of Liverpool (good), Messrs. Pitcher & Co. of Manchester, and Messrs. Hitchman & Co. of Sheffield. From abroad we have received the catalogues of M. C. L. van Langenhuyssen of Amsterdam, of Messrs. Baer & Co. of Frankfurt (three, French history, fine art and archaeology, and gold and silver work), of M. Spingatis of Leipzig (Indian philology), and of M. L. S. Olschki of Florence (Savonarola).—Messrs. Ellis & Elvey offer a First Folio Shakspeare for 350l.

OUR LIBRARY TABLE.

THE late Prof. Calderwood was an orthodox divine of the United Presbyterian Church; but his tenure of a professorship in the University of Edinburgh had widened his views, and his attitude towards *David Hume* in the posthumous monograph which Messrs. Oliphant & Ferrier have issued in their 'Famous Scots Series' was so charitable that he was inclined to under-rate the depth and extent of Hume's scepticism. The exposition of his philosophy is superficial, but the 'Letters to William Strahan' have been turned to good account in the biography, which is pleasant reading, although there are curious omissions.

Whitaker's Naval and Military Directory, published by Messrs. J. Whitaker & Sons, is a useful handbook. The introduction on the Royal Navy is excellent; that on the army not, perhaps, quite so perfect. It may be noted that, in the account of the military forces of the Crown, under "Colonial Forces" no note is given of the army of the Colonial Office. The colonial forces named are those borne on Army Estimates; but forces such as the West Africa Frontier Force are entirely excluded. The forces under the Foreign Office are also unnamed; for example, the Central Africa Rifles and the Uganda Rifles. The statement that the numbers of the regular army voted for 1898-9 show an increase of 17,000 men and between 2,000 and 3,000 horses over those voted "in 1897-8" (i.e., for 1897-8) should have been explained as relating to an ultimate intention, and not to a present fact. One of the new battalions, for example, consists at present of one man. In other words, if we deduct the number of men taken from another battalion of the same regiment and from its reserve, we find a surplus of one man over the number in the regiment at the same time last year. The "increase" of the Royal Artillery has, moreover, we are informed, up to the present time not led to the augmentation of the force by an appreciable number. In fact, some authorities are inclined to believe that there is a diminution. Of course, there is an apparent increase, because men have been brought back from the reserve. But to count this as an increase of force is to count them twice over. We have checked at several points the Army and Navy List, which forms the bulk of the volume, and found it accurate.

In May, 1889, Dr. Andrew Watson, of the American Mission in Egypt, was requested to prepare for publication an account of the work done by the United Presbyterian Board missionaries in Egypt from the year 1854 onwards. After a delay of some years Dr. Watson's work has appeared, in the form of a stout octavo volume of nearly five hundred pages, illustrated with numerous portraits of distinguished missionaries like Dr. Lansing, views of Egyptian scenery, &c. The history of the mission is briefly but clearly sketched, and all will agree that the splendid results which have been obtained at the cost of so much toil are most modestly described. It must not be forgotten that nearly every English-speaking clerk in the service of the Egyptian Government has been trained in the schools of the American missionaries, and that without the help of this large body of educated natives the reforms inaugurated by the English advisers of the Khedive could not have been carried out. The full details which are supplied of the work and scope of the American Mission ought to satisfy the most hostile critic. Dr. Watson's book may be obtained at 53 and 55, Ninth Street, Pittsburgh.

Colonial Church Histories: The Church in the West Indies. By A. Caldecott, B.D.—*The Story of the Australian Church*. (S.P.C.K.)—These little works are unpretending but trustworthy narratives. Prof. Caldecott deals in an interesting way with the ecclesiastical annals of the West Indian islands in the seventeenth and eighteenth centuries.

THE seventh volume of Mr. Nimmo's edition of the *Spectator* is to hand. We hope that Mr. Aitken will add to the many attractions of this handsome set by including a good index in the eighth and final volume.

WE have on our table *Tourguéneff and his French Circle*, edited by E. Halperine-Kaminsky, translated by E. M. Arnold (Fisher Unwin),—*The Story of South Africa*, by W. Basil Worsfold (Marshall & Son),—*Hind Head, or the English Switzerland*, by T. Wright (Simpkin),—*The Nineteenth Century in France, or Selections from the Best Modern French Literary Works, with English Translations*, by P. Chauvet, Vol. I. (Digby & Long),—*Ovid: Metamorphoses, Book XIV.*, edited by A. H. Allcroft and B. J. Hayes (Clive),—*English Grammar, Past and Present*, by J. C. Nesfield (Macmillan),—*Plato: Laches*, edited by F. G. Plaistowe (Clive),—*Ordinary Differential Equations*, by J. M. Page (Macmillan),—*General Elementary Science*, edited by W. Briggs (Clive),—*The Renaissance in Italian Art: Sculpture and Painting*, by S. Brinton, Part I. (Simpkin),—*The Chemistry of the Garden*, by H. H. Cousins (Macmillan),—*The Naturalist's Directory, 1898* (L. Upcott Gill),—*The State and Charity*, by T. Mackay (Macmillan),—*The Miner's Arithmetic and Mensuration, with Answers*, by H. Davies (Chapman & Hall),—*Tin-Mining in Spain, Past and Present*, by W. C. Borlase (Effingham Wilson),—*Vaccination a Delusion*, by A. R. Wallace (Sonnenschein),—*Portentous Prophets and Prophetesses*, by A. McMillan (Digby & Long),—*Bell's English Classics: Thomas Carlyle, The Hero as Divinity*, with Introduction and Notes by M. Hunter (Bell & Sons),—*Semitic Influence in Hellenic Mythology*, by R. Brown, Jun. (Williams & Norgate),—*The Kloof Bride; or, the Lover's Quest*, by E. Glanville (Methuen),—*The Monkey that would not Kill*, stories by Henry Drummond (Hodder & Stoughton),—*The Fatal Phial*, by G. B. Fitzgerald (Digby & Long),—*Not in It*, by A. O. Commelin (Fowler & Co.),—*The House of Mystery*, by R. Marsh (F. V. White & Co.),—*Echoes of a Vanished World*, by R. Holmes (Marshall, Russell & Co.),—*Songs of Exile*, by C. E. Freeman (Calcutta, Thacker, Spink & Co.),—*The Ballad of Reading Gaol*, by C. 3. 3 (Smithers),—*Meditations on the Sacred Passion of our Lord*, by Cardinal Wiseman (Burns &

Oates),—*Buddhism and its Christian Critics*, by Dr. Paul Carus (Kegan Paul),—*The Vitality of Christian Dogmas*, by A. Sabatier, D.D., translated by Mrs. E. Christen (Black),—*A Book of Psalms*, rendered into English Verse by the late A. T. Jebb (George Allen),—*Sublime Mensonge*, by Madame Lescot (Paris, Lévy),—*Œuvres Scientifiques de L. Lorenz*, by H. Valentiner, Vol. I. Part II. (Copenhagen, Lehmann & Stage),—*Ames Recluses*, by Raymond Aynard (Paris, Lévy),—and *William Shakespeare's Lehrjahre*, by G. Sarrazin (Williams & Norgate).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Aubrey's (Rev. R.) *The Nourished Life, a Series of Homilies on Hosea xiv. 5, 6, 7*, cr. 8vo. 2/6 cl.
Burridge's (J. H. C.) *God's Prophetic Plan*, cr. 8vo. 3/6 cl.
Imitation of Christ, a Revised Translation, Notes, &c., by C. Bigg, 18mo. 2/ cl.
Kinloch's (M. G. J.) *Studies in Scottish Ecclesiastical History*, cr. 8vo. 6/ net, cl.
Milne's (Rev. R. S.) *The Abiding Strength of the Church*, Sermons, cr. 8vo. 3/6 cl.
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- Hughes's (T.) *The Law relating to Welsh Intermediate Schools*, cr. 8vo. 7/6 cl.

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Sizernan's (E. de la) *English Contemporary Art*, translated by H. M. Poynter, 8vo. 12/ cl.
Wharton (E.) and Codman's (O.) *The Decoration of Houses*, royal 8vo. 12/6 net, cl.

Poetry.

- Baughan's (B. E.) *Verses*, cr. 8vo. 5/ cl.
Browning's (R.) *Lyric Poems*, ed. by R. Rhy, 2/6 net, cl.
Glasgow Ballad Club: *Ballads and Poems, Second Series*, cr. 8vo. 7/6 net, cl.
Tarelli's (C. C.) *Persephone, and other Poems*, 2/6 net, cl.

Music and the Drama.

- Dunn's (J.) *Violin Playing*, cr. 8vo. 2/6 cl.
Lays for Little Ones, Music by H. Bunning, Words by F. E. Weatherly and G. R. Askwith, ob. 4to. 5/ bds.
Shakespeare Reference Book, selected by J. S. Webb, 2/6 cl.

Bibliography.

- Wheatley's (H. B.) *Prices of Books*, cr. 8vo. 6/ net, cl.

History and Biography.

- Dictionary of National Biography, Vol. 55, royal 8vo. 15/ cl.
Douglas's (W. S.) *Cromwell's Scotch Campaigns, 1650-1*, 10/6
Hutton's (W. H.) *St. John Baptist College*, cr. 8vo. 5/ net, cl. (College Histories.)
Martin's (Archer) *The Hudson's Bay Company's Land Tenures and the Occupation of Assiniboia*, 8vo. 15/ cl.
Miles's (G.) *The Bishops of Lindisfarne, Hexham, Chester-le-Street, and Durham, A.D. 635-1020*, royal 8vo. 10/6 cl.
Ritchie's (J. E.) *The Real Gladstone, an Anecdotal Biography*, cr. 8vo. 5/ cl.
Soldier and Traveller, *Memoirs of Alexander Gardner*, edited by Major H. Pearce, 8vo. 15/ cl.
Tersteegen's (G.) *Life of*, by H. B. Govan, cr. 8vo. 3/6 cl.
Two Conversations on the Ancient Village of Ryton-on-Dunsmore, edited by A. Starkie, cr. 8vo. 2/6 cl.

Geography and Travel.

- London and Londoners, 1898, What to See, edited by R. Pritchard, 12mo. 2/6 net, cl.
Price's (Major Sir R. L.) *A Summer on the Rockies*, 6/ cl.

Philology.

- Demosthenes's *Melidias*, a Translation by W. J. Woodhouse, 3/6
Harrison's (H.) *The Place-Names of the Liverpool District*, 5/
Sophocles's *Œdipus Coloneus*, a Translation, with Test Papers, by W. H. Balgarnie, cr. 8vo. 2/5 cl.

Science.

- Barton's (F. T.) *Our Friend the Horse*, 8vo. 6/ cl.
Bruce's (R.) *Food Supply, a Practical Handbook for the Use of Colonists*, cr. 8vo. 4/6 cl.
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NEWS.

WHEN the low west falls suddenly shining
At the end of a sunset shower,
All its beams long and amber untwining,
Furled close under cloud for an hour,
O'er wet woods, o'er green meadows rain-scented,
The waft of a wind goes by,
To the patient, poor souls, and contented,
With a word, with a call, a cry.

For it says in the Land of the Fairies
Every day, every hour, every minute,
A new pleasure that freshens and varies
Is waiting for us to begin it,
And before we could run where it beckoned,
Lo, more thronging bright in a band,
So that no one has time—not a second—
To be patient in Faery Land.

And it tells how this blithe Land of Faery
Groweth wilder and stranger and sweeter,
Because dewed are its ways bright and airy
With promise of bliss still completer:
Star by star as it sets and it rises
Sees marvels just dawning at hand,
So that no one, for joys and surprises,
Is contented in Faery Land.

JANE BARLOW.

THREE PERSEPHONES.

St. Dunstan's House, Fetter Lane, June 15, 1898.

IN 1894 we published for Mrs. Kate McCosh Clark a volume under the title 'Persephone, and other Poems,' of which we send you a copy herewith. Mrs. Clark feels somewhat aggrieved that Messrs. Macmillan are now publishing a work under precisely the same title by Mr. Charles Camp Tarelli. It is, of course, equally inconvenient to both parties that two works should appear under the same title. Mrs. Clark claims no copyright in her title, because, in fact, the title had already been used by Miss Lizzie Little in 1884, so that now three books exist under this one title. It must be said, however, that Mrs. Clark discovered the existence of Miss Little's book before her own was published, and she retained her title with the knowledge and sanction of Miss Little, whose book, published ten years before, had long been out of print. The case is different as between Mrs. Clark and Mr. Tarelli, because her book is still in print and in regular sale; and although she cannot object to Mr. Tarelli's use of her title (although Miss Little may do so), she thinks it only just to herself that these facts should be made known, and that people should not be supplied with one book when the other is wanted—a remark which applies equally to both authors.

E. MARSTON.

'THE HIGH HISTORY OF THE HOLY GRAAL.'

Coombe Lea, Bickley, June 11, 1898.

IN the notice which appears in this week's *Athenæum* of my translated 'Book of the Graal' your reviewer inadvertently makes a statement which I hope you will allow me to correct. "Dr. Evans," he writes, "is at some pains to prove the comparatively late date of the story, which he assigns to the middle of the thirteenth century." As a matter of fact, in the 'Epilogue' under review I assign the romance to a date "not long before" the year 1220 (p. 297), after giving my reasons at length for so doing. I cheerfully plead guilty to holding my own opinions. Your reviewer himself will hardly claim a right to attribute to me an opinion which I have done my best to refute.

SEBASTIAN EVANS.

*** Dr. Evans holds this romance to be "the original story of Sir Perceval and the Holy Graal, whole and incorrupt as it left the hands of its first author." He dates it "not long before 1220," say 1215. But at this date Crestien de Troies had been dead some twenty-five years; Wolfram von Eschenbach (whose 'Parzival' is an adaptation of older French romances) had written his Graal romance some ten years; and three or four other romances were, in all probability, in existence. We regret having overstated Dr. Evans's chronological heresies, misled by his interesting reference to the 'History of Fulke Fitz-Warine.'

SALE OF SIR THOMAS PHILLIPPS'S MANUSCRIPTS.

MESSRS. SOTHEY, WILKINSON & HODGE concluded on the 11th inst. a six days' sale of a further portion of the great collection of MSS. gathered together by Sir Thos. Phillipps. We give the prices of some of the most interesting. A volume of ancient MSS. relating to Hexham and St. Mary's, York, circa 1146, 155l. Augustini Sermones, tenth century, 52l. Beda, Historia Ecclesiastica, twelfth century, 50l. Bonaventura, Life of Christ, English MS., fifteenth century, 27l. Cicero, Epist. ad Fam. from Leo X.'s library, fifteenth century, 55l. Volume of Medical Treatises by Various Writers, thirteenth century, 40l. Tonkin's History of Cornwall, original MS., 51l. Sixteen long and interesting Letters of John Dryden to Mrs. Stuart, Elmes Steward, and William Walsh, 1698-1700, 390l. Itinera Justitiorum Anglie in Londonia, &c., temp. Edward II., 61l. Wardrobe Roll of Edward II., 57l. Chronicon Ecclesie Eliensis,

fourteenth century, 39l. Codex Euclidis, thirteenth century, 34l. Omelia Aimonis in Evangelia, eleventh century, 81l. A volume of Correspondence of Oliver Cromwell and others, 1648-49, 415l. Cartularium de diversis Terris in Com. Ebor., fifteenth century, 80l. Cartularium Abbatie de Fontibus, fourteenth to fifteenth century, 155l. The Fairfax MSS., apart from the three last mentioned, produced 430l. A Vellum Roll, temp. Henry VI., 40l. Original MS. of Lord Morley's Translation of Boccaccio's *De Preclaris Mulieribus*, presented to King Henry VIII., 89l. *Histoires Romaines* par Maistre Henry Romaine, fifteenth century, 71l. *Memoires de Jacques Second*, original MS., translated by order of Mary of Modena, 90l. *Legendes of the House of Stanleies*, Earles of Darby, original MS. in verse by R. G., 50l. *Lectionarium*, tenth century, 31l. MSS. *Hilduini*, ninth or tenth century, 59l. *Historical Description of the Isle of Man*, written in 1648, 96l. *Evangelium S. Matthæi Glossatum*, ninth century, 62l. *Biblia*, Codex Carolingius, ninth century, 111l. *Codex Plauti*, fifteenth century, 40l. *Metrical Lives of the Saints in English*, fourteenth century, 111l. *The Sowdon of Babylone*, ancient metrical romance in English, fifteenth century, 60l. A Series of MSS. relating to Scotland, 314l. A Volume of Poems of Queen Elizabeth's Time, 38l. *Solinus de Situ Orbis*, Fulgerius de Via Hierosolimitana, &c., twelfth century, 200l. *Vitæ Sanctorum*, on vellum, twelfth century, 92l. The total of the six days' sale reached 5,915l. 18s.

MILTON'S PROSE WORKS: THE FOLIO OF 1697.

THERE is a collected edition of Milton's prose works, printed in 1697, which has not received much attention from bibliographers. A copy has been in my possession for a good many years, but I did not hear of any other till the publication of Dr. Garnett's life of Milton in 1890, where the title of this edition, from a copy in the British Museum, is given in the bibliography by Mr. J. P. Anderson. Up till 1890, then, this edition entirely escaped the notice of Milton's biographers or bibliographers. Some years ago I had the pleasure of showing my copy to Prof. Masson, when he told me that it was entirely new to him, and he had never heard of such an edition. This was before the publication of Dr. Garnett's book. The date of this edition is noteworthy because it precedes by one year the publication of Toland's edition of Milton's 'Complete Prose Works,' in three volumes (1698), usually considered as the first collected edition. There are other reasons which make the publication of Milton's anti-monarchical tracts (along with others) at this particular time an interesting fact. One asks, Who was the printer or the publisher that first ventured on this daring publication? As I think I have traced the publisher who must have originated the enterprise, I propose to give a short account of the volume. It is a folio of the same size as the folio editions of Milton's poems, containing 568 numbered pages and five preliminary leaves unnumbered. The title-page and table of contents make the first sheet, without signature. On A is the title-page of the first treatise, and the signatures then run on, A-Cccc, in fours, to the end of the volume. P. 1 begins the text of the first treatise. The title is as follows:—

The Works of Mr. John Milton [woodcut ornament] Printed in the year MDCXCVII.

The list of "Treatises contained in this volume" gives eighteen titles, including, as will be seen, most of Milton's English works. The first, second, fourth, sixth, and seventeenth tracts have separate title-pages, but all the titles are printed in full. It may be worth while to enumerate them:—

The Doctrin and Disciplin of Divorce.
Tetrachordon.
Colasterion.

Judgment of Martin Bucer touching Divorce.
Of Reformation.....in England.
The Reasons of Church-Government.
On Civil Power in Ecclesiastical Causes.
Considerations.....to remove Hirelings out of the Church.

Of Prelatical Episcopacy.
Animadversions upon the Defence against Smectymnus.

An Apology against.....a Modest Confutation.
The Ready and Easy Way to establish a Free Commonwealth.

Areopagitica.
The Tenure of Kings and Magistrates.

Notes upon Dr. Griffith's Sermon,
Of True Religion, Heresy, and Schism.

Eiconoclastes.
Articles of Peace with the Irish Rebels, &c.

Comparing this edition with Toland's of 1698 (purporting to be printed at Amsterdam), we find them totally different, Toland's containing, as is well known, nearly everything Milton wrote, both English and Latin, and also English translations of the Latin tracts. In the case of one tract (perhaps more) Toland had access to a later edition than that used by the anonymous editor. That is 'The Ready and Easy Way to establish a Free Commonwealth' (1660), which our folio prints from the first edition, but Toland from the suppressed second edition, a book which actually exists, and of which I may speak another time.

But my present purpose is only the bibliography of the two editions. This folio is entirely different in type, paper, and general arrangement from Toland's, and could not have come from the same press. It is a handsomer book, in larger type, on better paper, and with running titles of contents on each page. There is no name of printer or publisher, but some indication of both may be derived from the following considerations.

Trying to find some clue to its origin, I compared this folio with the nearly contemporary folio of the collected 'Poetical Works' issued by Jacob Tonson in 1695. Tonson, having gradually bought up (as Prof. Masson has shown) the copyrights of Milton's separate poems, published them bound up together, with the notes of Patrick Hume and a new general title-page, in one volume. This contains the sixth edition of 'Paradise Lost' (with the strange plates of Medina and Lens), the fourth of 'Paradise Regained' and 'Samson Agonistes,' the third of the 'Minor Poems,' and Patrick Hume's annotations, printed for the first time. Each part has a distinct title-page, and the 'Paradise Regained' and 'Samson Agonistes' even a different printer's and publisher's name (John Whitlock); but all in my copy are dated 1695 (the British Museum copy differs in this). The only thing, therefore, which makes it a collected edition is Tonson's general title-page, and this is what concerns our present purpose. I give it somewhat abridged:—

The Poetical Works of Mr. John Milton containing Paradise Lost etc. together with Explanatory Notes on each Book of the Paradise Lost, and a Table never before Printed. London: Printed for Jacob Tonson, at the Judges-Head near the Inner Temple. Gate in Fleet Street, MDCXCV.

Now, on comparing this with the title-page of the 1697 folio, it is evident that the two are by the same printer. Some of the letters are absolutely identical. This is especially the case with the words "Mr. John Milton," which are from the same type in each. It is a peculiar large lower-case letter, and the long J of John has in both a certain defect which could not possibly be an accidental coincidence. We arrive then at the conclusion that the prose folio was printed by the same printer as the title-page to Tonson's collected 'Poetical Works.' This is confirmed by an examination of the separate titles of the prose folio, which present other coincidences not necessary to state in detail. The further conclusion follows that the prose folio was also an enterprise of Jacob Tonson's.

The history of this edition would, therefore, appear to be as follows. Tonson, having completed his edition of the 'Poetical Works,' thought of bringing out a companion volume of Milton's prose works, but, when it came to publication, had not the courage to put his own name to it or that of the printer.

It is possible also to establish with nearly the same certainty the name of the printer. The first separate title in the 'Poetical Works,' that of 'Paradise Lost,' has the imprint, "Printed by Tho. Hodgkin, for Jacob Tonson" (at the same address), MDCXCV. Though the setting-out of this title is different from the first, it has some features of identity. The separate title to Hume's annotations, though having only the imprint "Printed for Jacob Tonson," is evidently by the printer of the 'Paradise Lost' title-page, viz., Hodgkin. It is curious that the text of this part is in a different letter and on inferior paper. It is clear, however, that Hodgkin was the printer employed by Tonson in getting up the edition of the 'Poetical Works,' though he only printed part of it himself.

Comparing the title-pages above mentioned with those of the prose works, and also with the prefaces and other parts, there is further evidence, which I need not minutely set forth, that Hodgkin was the printer. The text of the prose works is naturally in a different letter from that of the poetical; but there is a general resemblance in the headlines, and the paper also is alike in both. I have examined the water-marks, but cannot make much of this perplexing subject.

It is also noticeable that when the same letters can be traced in the folio of 1697 they are distinctly more used and battered than in that of 1695, as might be expected. It seems then that the correct imprint of the 1697 folio would be "Printed by Tho. Hodgkin for Jacob Tonson," though, for reasons easily understood, the names were suppressed.

It seems rather remarkable that there should have been two folio editions of Milton's prose works brought out so nearly at the same time, when one would probably have been enough to meet such demand as there was. Each must have been prepared by a publisher ignorant probably that the other was in the press. It is evident from the dates in different parts of Toland's edition that part of it was printed as early as 1694. It must, therefore, have been commenced soon after the publication of the octavo translation of the 'Defensio Populi Anglicani' in 1692, which has the appearance of having issued from the same press as Toland's folio, and contains the same text of that tract.

It is evident that the publishers of Milton's works were cautiously feeling their way; but there were certain circumstances which made their enterprise less difficult after 1695. The Act of Charles II. requiring books to be licensed before publication, though prolonged after its lapse in 1692, was finally abolished in 1695, and thus one obstacle was removed, for certainly no licenser could have passed the 'Eiconoclastes,' still under the ban of Charles II.'s proclamation. It is also worthy of note that Queen Mary died at the end of 1694, and after her death there would probably have been less fear of offending royalist susceptibilities. Hence the nearly simultaneous publication of these two editions was a sort of sign of the times.

It seems strange that the folio of 1697 should be so rare. Toland's edition is comparatively common, though becoming scarce from the continual drain of this and similar books to America. My own copy I rescued from a packing-case full of old books which was just going to be nailed up and dispatched to the other side. We cannot tell whether Tonson's folio was suppressed before actual publication, or withdrawn soon after; or whether it was merely superseded by Toland's more complete

edition, and remained on the publisher's hands. I may say that it is probably not so rare as would be inferred from the notice of a single copy in the British Museum Catalogue. I have myself seen at least six copies, and very likely there are others about, though the book might be supposed, on a hasty inspection, to be one of the volumes of Toland's edition.

J. F. PAYNE.

M. BRACHET.

M. A. BRACHET, whose death we announced last week, had on two occasions in his life obtained a temporary celebrity, first as a philologist and then as a political writer. His father was a major in the army, and he was intended to follow his father's profession, and was educated at La Flèche, at the school for the sons of officers. But his tastes lay in quite a different direction. He resorted to Paris in 1864 and entered the École des Chartes, where he acquired a liking for philology while attending the lectures of the late M. Guessard. However, he was not able to attend for more than a few months, as he had to gain a livelihood, and he was forced to accept a post among the cataloguers of the printed books of the Imperial Library, which M. Taschereau, like himself a native of Tours, offered him. In spite of the difficulties he encountered, Brachet, who had a marvellous power of assimilation, speedily acquired quite a considerable knowledge (considering the then state of Romance studies) of old French, and in 1865 he printed a pamphlet of several pages, 'Étude sur Bruneau de Tours, Trouvère du XIII^e Siècle.' This publication procured him the acquaintance of M. G. Paris, who introduced him to several people as a young man of promise; among others to Hetzel, the publisher, who brought out, in 1867, 'La Grammaire Historique de la Langue Française,' which had a great success. It was a clearly arranged and pleasantly written book, but of small originality. In fact, its merit was that it was a simple introduction for French readers to the doctrine contained in the 'Grammatik der romanischen Sprachen' of Diez, which was then nearly unknown outside Germany. However, Brachet became one of the hopes of the French school of philology, and obtained a position in the École des Hautes Études which Duruy had just founded. M. G. Paris accepted his help in the translation of Diez's 'Grammatik,' of which the first part appeared in 1873. Two years before he had left the École des Hautes Études, on being nominated Professor and Examiner in German at the École Polytechnique. In 1873 he published his 'Dictionnaire de la Langue Française.' This was the most brilliant epoch of his life; but he had always been a delicate man, his temperament was sensitive and fickle, and he threw up his work at the École Normale (for which, in fact, he was ill suited, as he did not know German well), and contented himself with issuing new editions and abridgments of his grammar, without sensibly improving it. He quitted Paris, broke off all communication with his friends, and passed the greater part of his time in Italy or in the south of France, where he found the climate better suited to him.

In 1880 he reappeared before the public, in a somewhat sensational fashion, with a publication which, adroitly advertised, caused a great deal of talk, 'L'Italie qu'on voit et l'Italie qu'on ne voit pas,' a pamphlet couched in passionate language, but full of keen and just remarks based upon facts, in which he denounced the tendencies destined to drag Italy into the *Triple*. After the stir it made it was impossible for him to go on living in Italy, and he passed the rest of his life at Cannes, only rarely appearing at Paris or his native Tours. He had long ago abandoned philology, and he used to say he was busy upon a work on the psychology of the Latin

races; but it never appeared, and his health became worse and worse. Indeed, during the closing years of his existence all work had become impossible for him. It was only by extreme care that he contrived to prolong a life long threatened by pulmonary consumption.

On various occasions he had been in England, for the first time about 1866, when he was tutor in a family at Portsmouth, and afterwards on visits, for he had made a good many friends here. Those who knew him remember him as a kindly man, of a wayward temper and sensitive, but a charming talker.

Literary Gossip.

IN our number for July 2nd we hope to publish, as in previous years, a series of articles on the literature of the Continent for the previous twelve months. Belgium will be treated by Prof. Fredericq, Bohemia by Prof. Tille, Denmark by Dr. A. Ipsen, France by M. F. Brunetière, Germany by Hofrath Zimmermann, Holland by M. Crommelin, Hungary by M. Katscher, Italy by Commendatore Giacosa, Poland by Dr. Belcikowski, Russia by M. Constantine Balmont, and Spain by Don Rafael Altamira.

AN interesting series of twenty-two long letters written by Mr. Gladstone when he was at Eton, Oxford, and soon after leaving the University, dating from 1826 to 1832, will be sold by Messrs. Sotheby, Wilkinson & Hodge during the present season. The letters are all addressed to his friend Mr. Farr. A few years ago this collection was sent to Messrs. Sotheby's, but the propriety of selling the collection by auction was called into question. Mr. Gladstone was approached on the subject, and at once made his way to the Wellington Street auction-room, spending some hours in going through the collection, with which he was greatly pleased. It was, however, decided not to sell them at the time. The deaths of the owner and of Mr. Gladstone have removed any possible obstacle. The same volume includes also ten letters from Arthur Hallam, and others from G. S. Harcourt, H. Clifford, P. A. Pickering, J. Milnes Gaskell, C. Sawbridge, A. Breckenridge, and Thomas Gladstone. The writers were all members of the Eton Society and intimate friends, and the letters were all addressed to Mr. Farr. The volume is one of altogether exceptional interest. The letters are long, and treat of politics and the statesmen of the time. Mr. Gladstone's "stern and unbending" Toryism reveals itself very strongly in some of the letters.

THE forthcoming volume of the 'Dictionary of National Biography,' which will be published on the 25th inst., extends from Stow to Taylor. Sir Joshua Fitch writes on David Stow, educational reformer; Mr. Sidney Lee on John Stow, the chronicler; Mr. Paul Waterhouse on George Edmund Street, the architect; Miss Elizabeth Lee on Agnes Strickland; Mr. T. F. Henderson on Esmé Stuart, first Duke of Lennox; Mr. Lionel Cust on James Stuart, "Athenian Stuart"; Mr. Cosmo Monkhouse on George Stubbs, the animal painter; Mr. A. F. Pollard on Thomas Stukeley, the Elizabethan adventurer; Mrs. Napier Sturt on Charles Sturt, the Australian explorer; Mr. Thomas Secombe on Sir John Suckling; Mr. Joseph Knight on Richard Suett and

Barry Sullivan, the actors; Mr. J. M. Rigg on the first Lord St. Leonards; Mr. W. P. Courtney on Sumner, Archbishop of Canterbury; the Rev. William Hunt on Sweyn, King of England and Denmark; Mr. Leslie Stephen on Jonathan Swift and Sir Henry Taylor; Dr. J. F. Payne on Thomas Sydenham, the physician; Mr. P. E. Matheson and Prof. Elliott on James Joseph Sylvester, the mathematician; Dr. Richard Garnett on John Addington Symonds and Talfourd; the Dean of Ripon on Tait, Archbishop of Canterbury; Dr. A. W. Ward on Charles Talbot, Duke of Shrewsbury; Mr. James Tait on John Talbot, first Earl of Shrewsbury; Mr. Richard Bagwell on Richard Talbot, Earl of Tyrconnel; Mr. J. E. Lloyd on Taliesin, British bard; Mr. Henry Davey on Thomas Tallis, the Elizabethan musician; Mr. Thomas Bayne on Robert Tannahill; the Rev. Alexander Gordon on Jeremy Taylor; and Mr. Charles Kent on Tom Taylor.

THE Delegates of the Clarendon Press will publish in the ensuing autumn a grammar of the Bohemian language by Mr. W. R. Morfill, of Oxford.

MR. GRANT RICHARDS has formed his publishing business into a limited company, among the shareholders in which is, it is understood, his relative Mr. Grant Allen.

THE *Times* announces the death of Mr. Stephen Dowell, the author of a 'History of Taxation and Taxes in England.'—From Geneva comes the news of the decease of M. Pierre Vaucher, the historian.

BEFORE the end of the month we may expect that two Secondary Education Bills will be introduced in Parliament, one representing the views of the Government, and the other promoted by the Head Masters' Association. The latter proposes to remove the technical ear-mark from the Inland Revenue grant, and to withhold the power of rating from the local authorities. It is understood that the Government adopts the suggestion of an advisory council for secondary education.

THE passing of the second reading of the London University Bill is a hopeful symptom. The measure is by no means perfect, but it will effect a signal improvement. The opponents of the Bill had no arguments on their side. They seem to imagine that the passing of examinations can take the place of education.

Good-Will, the monthly organ of Christian Socialism, edited by the Rev. the Hon. James Adderley, will in future be published by Messrs. Wells Gardner, Darton & Co.

THE Rev. Prof. Bernard writes from Trinity College, Dublin, regarding the announcement in the *Athenæum* of June 4th that a Dutch theologian had published in the *Uit de Remonstrantsche Wereld* for May some translations of Aramaic fragments of the 'Gospel of Peter,' which had been recently discovered at Friedrichstadt:—

"On the faith of this announcement I ordered a copy of the magazine in question (*Uit de Remonstrantsche Broederschap*). But, as I half suspected from the first, Dr. Ellering's article, when examined, turns out to be not a contribution to science, but a controversial pamphlet, in which the author has adopted the tiresome device of printing extracts from an imaginary manuscript in order to give force to his own

conclusion fragment puzzling Lord, th to the question but a p this way tions. ducting informa covery number deal of any on the refer

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conclusions. The idea is that the supposed fragments contain records of a number of puzzling questions on social subjects put to our Lord, the answers not being forthcoming, owing to the fragmentary character of the MS. The questions are ingeniously enough conceived; but a protest must really be entered against this way of gaining a hearing for private speculations. Dr. Ellering's peculiar mode of conducting theological controversy has misled your informant into supposing that an historical discovery of great value was printed in the May number of the *Vit de R. B.*; and thus a great deal of unnecessary trouble has been given to any one who thought it worth while to verify the reference."

AN eminent German historian has passed away in the person of Prof. Felix Stieve, who was born in 1845 at Münster. Soon after having finished his studies, he became a member of the Historical Commission of Munich, and in 1885 he was appointed there Professor of History at the Technical High School. Among his numerous historical works may be mentioned his monographs 'Der Ursprung des 30-jährigen Krieges' and 'Herzog Maximilian und die Kaiserkrone.'

THE Berlin *Archiv für das Studium der neueren Sprachen und Literaturen* has just issued its hundredth volume, with an introduction by the present editors, Prof. Adolf Tobler and Prof. Alois Brandl. The *Archiv* was originally founded by Ludwig Herrig, who issued two volumes yearly, each volume consisting of four *Hefte*, and Heinrich Viehoff was latterly associated with him in the editorship. After Herrig's death the editorship was undertaken by Profs. Julius Zupitza and Stephan Waetzold. An index to the contents of vols. li. to c. is now in preparation. A new series will begin with the next *Hefte*, to which many well-known scholars have promised to contribute.

THE Master of Pembroke College, Oxford, Prof. Bartholomew Price, is to be entertained at dinner on Friday next, says the *Oxford Magazine*, in the Hall of Queen's, in recognition of his great services to the University. The Vice-Chancellor will preside. Prof. Price has recently passed his eightieth birthday, and is on the point of resigning his professorship.

A HALL of residence for students attending the Maria Grey Training College has been founded by Mrs. Winkworth, and will bear her name. The new buildings will not be ready for some time; meanwhile temporary premises, which will be opened in September next, have been secured to accommodate seven or eight students.

THE only Parliamentary Papers of general interest to our readers this week are some further Returns of Endowed Charities in the West Riding and Carmarthenshire.

SCIENCE

Catalogue of the Madreporarian Corals in the British Museum (Natural History): Vol. III. The Genus Montipora, the Genus Anacropora. By Henry M. Bernard. (Printed by order of the Trustees.)

OF all the classes of invertebrate animals perhaps none yields in importance to the corals in the eyes of both men of science and

laymen. From comparatively early times these zoophytes have proved objects of interest to travellers and curiosity-hunters on account of their elegance of form, beauty of tint, and durability of texture, the three attributes combining to render them both attractive to collect and easy to preserve. Moreover, the abundance and structural diversity of the species that flourish in the tropical seas at the present day, and that are preserved in the fossiliferous strata of the earth from early palæozoic times until the dawn of our own era, make them of the greatest importance to the zoological student, both of recent and of extinct forms of life. So, too, do the corals demand consideration from every geologist, seeing that the reef-building species share with the Foraminifera the distinction of being the greatest rock-builders in the animal kingdom, and the presence of reefs and atolls has an important bearing upon questions relating to the rise and fall of the ocean floor. Hence a lasting debt of gratitude is due to the Trustees of the British Museum and to Sir William Flower, the Director of the Natural History Section, for placing in the hands of biologists the splendid catalogue of recent species of corals now in course of publication.

The preparation of the monograph was originally taken up, under the auspices of Dr. Günther, by the late Mr. George Brook, who made the happy choice of leading off with the Madreporidæ, at once the most beautiful and the most extensive reef-builders of the group. Many naturalists will remember with regret how Mr. Brook's sad and untimely death in the summer of 1893, shortly after the issue of the first volume of the catalogue, dealing with the genus Madrepora, caused a temporary delay in the continuance of the work. Fortunately the services of Mr. H. Bernard were secured to supply the loss, and this indefatigable and versatile zoologist applied himself to the task with industry and despatch; and the completion of this, the third volume, comprising the genera Montipora and Anacropora, has brought the family Madreporidæ to a close.

The pressing need for a monograph of this kind may be estimated by the fact that nearly half a century has elapsed since the appearance of a work of like comprehensive scope. During this time the museums of the world, and especially the national museum of our own country, have been enriched by the labours of private collectors and of naturalists attached to Government-supported expeditions to such an extent that the number of species referable to the two genera forming the subject-matter of the present volume is more than four times as great as it was fifty years ago, having increased from about thirty to over one hundred and forty. Perhaps some systematists will be inclined to think Mr. Bernard has been too liberal in his establishment of *species novæ*; but any criticisms that may hereafter be offered on this point have been anticipated by the author in the introductory pages of the volume, where it is explained that all coral fragments showing marked variations in structure are regarded as representatives of distinct species, unless direct evidence to the contrary is forthcoming. In short, no one is more fully

aware than Mr. Bernard that many of his so-called species may ultimately prove to be based upon mere chance variations due to unknown differences in environment in parts of one and the same stock of polyps. The attachment of names to such fragments or branches has the merit of drawing attention to their structural variations and of aiding our recollection of their existence; while the alternative course of applying a single specific title to a heterogeneous assemblage of isolated forms is apt to lead to forgetfulness, and consequent neglect of their diversity, and is, therefore, open to serious objection on that score. Again, although not prepared to endorse the opinion of the facetious but distinguished naturalist who considered that a long list of synonyms confers an air of respectability upon a species, we hold that the introduction of a number of specific names into a group furthers the advancement of knowledge, provided that they be assigned to distinct and definable forms not known at the time to fall within the limits of individual variation. Hence we are of opinion that the bold course followed by Mr. Bernard in this particular is best calculated to throw light upon the difficulties besetting the determination of the species of corals.

Over one hundred and sixty pages of letterpress in this volume are set apart for the systematic description of the species, and the characters of the principal species are admirably illustrated on thirty-four plates. Thirty of these, containing eighty figures printed in collotype by Messrs. Morgan & Kidd, show the characteristic and diverse forms of growth assumed by colonies of Montipora, the remaining four, containing eighty figures drawn and lithographed by Messrs. Berjeau & Highley, being devoted to an exposition of the finer points of structure presented by the calices and the adjacent calcareous skeleton.

Of greater interest to the general zoologist than the actual number of species recognized will be Mr. Bernard's conclusions, as summarized in this volume, regarding the mutual relationships of the genera included under Madreporidæ. Diverse opinions on this head have been held by previous writers. Into the nature of these, however, it is not now necessary to enter. Suffice it to say that Mr. Bernard, after a careful comparison of over four hundred specimens, decides that the genera Montipora and Anacropora belong unmistakably to the Madreporidæ, though differing from the typical members of that family in certain structural features of sufficient taxonomic importance to warrant the erection of a special sub-family, Montiporinæ, for their reception; the remaining genera, Madrepora, Astræopora, and Turbinaria, discussed in the preceding two volumes, being grouped together as Madreporinæ. Justification for this classification is found in the fact that the five genera are deducible from a common parent polyp, the skeleton of which consisted of a well-developed saucer-shaped epitheca or basal plate supporting vertical radiating laminae, united by special outgrowths or synapticulæ which form a porous wall. Associated with a skeleton of this nature was the habit of budding at an early age, when the parent polyp was still quite small, the buds

starting at the sides of the parent, and forming their skeletons upon its porous wall. From this starting-point the genera diverged along two lines, the one giving rise to the Madreporinae, the other to the Montiporinae. In the former the coenenchyma—that is to say, the supporting calcareous skeleton which arises from the fusion of the porous walls of the individual polyps forming a colony—is relatively little developed, the calicles forming the most prominent feature in the corallum, and being readily distinguishable above the level of fusion. In the Montiporinae, on the other hand, the coenenchyma is highly specialized, and fills the spaces between the calicles right up to the level of their apertures, frequently, indeed, rising above this point to become modified in various ways for protection. This excessive development of the coenenchyma, and the important part it thereby plays in the life-history of the coral colonies, have brought it more under the selective agencies of nature than is the case in perhaps any other division of the stony corals. It is, therefore, no matter for surprise that many structural differences in this tissue have been evolved within the limits of the sub-family, and that they have been found by Mr. Bernard to be of great systematic value in grouping the species into different sections. Of these five—named, from the nature of the surface-markings and sculpturing of the coenenchyma, the glabrous, glabro-foveolate, foveolate, papillate, and tuberculate—are recognized; but concerning the nature of the species contained under these headings nothing further need be added to what has already been said.

This volume brings the systematic study of the Madreporidae, so far, at all events, as the British Museum is concerned, to a close for the time being; nevertheless, it must not be forgotten that with the completion of the work only the first stage in our knowledge of the group has been reached. Thanks to the labours of Mr. Bernard and his predecessors, we can now claim to possess tolerably extensive statistics respecting the variations existing in nature. Here the work of the museum zoologist comes to an end. Yet there still remains to be answered the all-important and difficult question, What is the nature of the connexion between the corals and their environment which guides the evolution of the various forms that have been described? The solution of this problem can only be found by the fortunate few who may have the opportunity in the future of studying the growth of corals in their natural surroundings.

One last consideration remains to be touched upon. It should be borne in mind, firstly, that a catalogue of this nature can only be produced in an institution like the British Museum, with its matchless library and extensive collections; and, secondly, that the unrivalled extent of the collections is due, apart from the energy of collectors and the generosity of donors, to the grateful acceptance, judicious purchase, and careful storage of material, continued year after year, even when no immediate prospect of determining the accessions presents itself. Yet the publication of a catalogue like the one now before us bears witness to the fact

that material so acquired is never wasted, though it may wait many months, perhaps years, to be taken in hand. Sooner or later the study of the collections is taken up group by group, and the results are laid before the world in catalogue form—the form most calculated to forward the best interests of biological science.

ASTRONOMICAL NOTES.

DR. T. J. J. SEE communicates to Nos. 3495–3496 of the *Astronomische Nachrichten* the results of a long series of micrometrical measures of double and multiple stars in the southern hemisphere, observed by himself and his assistants, Messrs. Cogshall and Boothroyd, with the 24-inch refractor of the Lowell Observatory at Flagstaff, Arizona, from the beginning of August, 1896, to the end of 1897. No fewer than 100,000 stars brighter than the tenth magnitude have been examined, and more than 1,000 double and multiple stars measured. About half of these had been noticed by previous observers; but in a large number of these cases it is to be regretted that the mere fact of the duplicity was noticed without any attempt being made to determine the co-ordinates or magnitudes of the components. The present is, therefore, a highly important contribution to our knowledge of double-star astronomy in the southern hemisphere. The stars included are chiefly between 20° and 45° southern declination, though there are others extending in certain regions to 65°.

The last Report of Mr. Plummer, the Director of the Bidston Observatory, Liverpool, shows that astronomical observations are beginning again to take a regular part in its proceedings, which had for many years been almost confined to meteorology.

SOCIETIES.

ROYAL.—June 9.—*Annual Meeting for the Election of Fellows*.—Lord Lister, President, in the chair.—The following gentlemen were elected: Mr. H. F. Baker, Prof. E. W. Brown, Dr. A. Buchan, Mr. S. F. Harmer, Mr. A. Lister, General McMahon, Prof. W. Osler, Hon. C. A. Parsons, Prof. T. Preston, Prof. E. W. Reid, Mr. A. Scott, Mr. A. C. Seward, Mr. W. A. Shenstone, Mr. H. M. Taylor, and Mr. J. Wimsbush.—The following papers were read: 'On a New Constituent of Atmospheric Air,' by Prof. W. Ramsay and Mr. M. H. Travers; 'Experimental Investigations on the Oscillations of Balances,' by Prof. Mendeléeff; 'Experiments on Aneroid Barometers at Kew Observatory and their Discussion,' by Dr. C. Chree; 'The Nature of the Antagonism between Toxins and Anti-Toxins,' by Drs. C. J. Martin and T. Cherry; 'Some Differences in the Behaviour of Real Fluids from that of the Mathematical Perfect Fluid,' by Mr. A. Mallock; and 'On the Heat dissipated by a Platinum Surface at High Temperatures,' by Mr. J. E. Petavel.

LINNEAN.—June 2.—Mr. A. D. Michael, V.P., in the chair.—Messrs. E. C. Horrell and G. Nicholson were admitted, and Mr. E. F. A. Obach was elected a Fellow.—The Chairman announced that the President had nominated Messrs. W. Carruthers, F. Crisp, and A. D. Michael, and Dr. D. H. Scott to be Vice-Presidents for the ensuing year.—Dr. St. George Mivart contributed a paper entitled 'Notes on Lories.' Referring to a recently published paper by Capt. Hutton on the value of specific characters (*Linne. Soc. Journ.*, Zool., xxi. 330), in which the writer had stated the results of his examination of a large number of pigeons belonging to the genus *Ptilopus*, and his reasons for concluding therefrom "that the specific characters of these species could not have arisen as 'recognition marks' or from any other mechanical mode of origin," Dr. Mivart adduced other examples in support of this view from the family Loridae or brush-tongued parrots. The facts still left the cause of specific characters an unsolved enigma, the solution of which would probably not be achieved until the higher psychological problems of biology were more widely understood, and the light thus gained had been reflected on questions of ordinary physiology.—Mr. E. S. Salmon read a paper entitled 'A Revision of the Genus *Symbelaphis*.' This genus of mosses, he said, as founded by Montagne in 1839, had proved too narrow, through the limits imposed by certain

peristome characters, and he was of opinion that Mitten's later emended description should be accepted. Montagne had founded the genus for the Mexican *S. helicophylla*, and to this species Mr. Salmon would refer the Indian moss *S. himalayana*, Mitten (*Didymodon vaginatum*, Hook.), as well as *S. chrismeri*, C. Müll., and *S. asiatica*, Besch., which were found not to possess the characters by which they had been separated from *S. helicophylla*, Mont. *S. microcarpa*, C. Müll., he considered to be a variety of *S. helicophylla*, Mont., and two new varieties of that species were described—*var. tenuis* and *macrospora*—the latter remarkable for its large spores, 35–45 μ . In the course of his remarks on other species of the genus Mr. Salmon observed that *S. fragilis*, Mitt., is peculiar in the bistratose structure of the leaf, and *S. socotrana*, Mitt. (doubtfully included in the genus in the absence of fruit), in the papillose cells. *S. circinata*, Besch., and *S. usambarica*, Broth., he would exclude from the genus, and he pointed out that the former species, from Grande Comore and La Réunion, comprises two distinct mosses.—Mr. C. H. Wright offered some critical remarks.—Surgeon-Capt. Cummins read a paper 'On the Food of the Uropoda.' The nature of the food of these mites, which belong to a highly specialized genus of the Gamasinae, had long been a puzzle even to those who have paid particular attention to their organization. From careful experiments and observation the author of the paper had come to the conclusion that amongst the organisms on which the Uropoda live were many species of bacilli, including the potato bacillus and the earth bacillus. Wild yeast-cells were rapidly devoured, as also were Micrococci. He had little doubt that they consumed the gonidia of fungi, for species of *Penicillium* and *Mucor* never appeared in the boxes which contained mites in large numbers; otherwise they were commonly present.—Mr. A. D. Michael commended the paper, pointing out the distinguishing characters of the Uropoda as compared with others of the Gamasinae, and especially the peculiar form of the mandibles, which suggested a different mode of feeding from that adopted by other mites.—Mr. C. B. Clarke gave a summary of a paper 'On the Subdivision of Biological Areas in India,' and in the course of his remarks mentioned some interesting facts in connexion with plant distribution in the Indo-Oriental region.—Dr. Otto Stapf expressed the opinion that the limits of the subdivisions proposed were natural, and might well be accepted by botanists.

ZOOLOGICAL.—June 7.—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on the additions that had been made to the menagerie during May, and called special attention to a young female mountain zebra (*Equus zebra*) and a young male leucocoryx antelope, acquired by purchase; a young male reindeer (*Rangifer tarandus*), presented by the Hon. M. A. Bourke; and two black-necked swans (*Cygnus nigricollis*), hatched in the garden.—Mr. L. A. Borradaile read the second part of a paper on crustaceans from the South Pacific. In this part 21 species of *Macrura anomala*, examples of which had been collected in the islands of Rotuma and Funafuti by Mr. J. Stanley Gardiner, were enumerated, and notes were given on several of them. Under the head of *Petrolisthes lamarchi* the author proposed to unite a number of forms previously considered as specifically distinct.—A communication was read from Mr. A. E. Shipley on the Gephyrea or unsegmented worms collected by Mr. Gardiner. These comprised examples of two species of Echiuroidea and twelve of Sipunculoides. Of the latter group two new species were described, viz., *Sipunculus rotumahensis* and *S. funafuti*; and *Physcosoma varians* was recorded for the first time from the Pacific.—Mr. G. A. Boulenger read a fourth report on the additions to the batrachian collection in the Natural History Museum, containing a list of the species of this class (115 in number), new or previously unrepresented, of which specimens had been added to the collection since November, 1894. Eight new species were described. He also gave, on behalf of Count Peracca, an account of a new species of newt (*Molge italica*) recently discovered in Southern Italy, and exhibited some living specimens of it.—Communications were read from Mr. L. W. Wigglesworth, on 'Theories of the Origin of Secondary Sexual Characters,' containing arguments in favour of the theory of the stimulation of parts to higher development through use or external violence or irritation, as observed in birds, — and from the Rev. O. Pickard Cambridge, on a collection of Araneidea from Savoy, comprising examples of 24 species, one of which (*Gnaphosa molesta*) was described as new.

ENTOMOLOGICAL.—June 1.—Mr. R. Trimen, President, in the chair.—Prof. E. Grassi, M. H. Lucas, and Dr. August Weismann were elected Honorary Fellows; and Mr. C. H. A. Brooke and Mr. G. B. Dixon were elected Ordinary Fellows.—Mr. P. B.

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Mason exhibited a specimen of the rare *Lathridius glum* from his own herbarium. It had been previously taken at Edinburgh by McNab, and he understood that an example had been found in a sealed envelope containing Marchantia from Franz Josef Land.—Mr. J. J. Walker exhibited a singular blue variety of *Carabus monilis*, Fabr., resembling in colour *C. intricatus*, and taken at Iwade, Kent, in flood-rubbish in May.—Mr. F. Merrifield forwarded for exhibition from Riva, on the Lago di Garda, larvae of the "Corsican form," var. *ichnusa*, of *Aglais urtica*.—Mr. G. C. Champion called attention to Mr. A. Somerville's recently published sheet of the county and vice-county divisions of the British Isles for biological purposes, and a discussion ensued thereon.—Papers were communicated by Sir G. F. Hampson on 'The Moths of the Lesser Antilles,' and by Mr. J. H. Leech on 'Lepidoptera Heterocera from Northern China, Japan, and Korea.'

METEOROLOGICAL.—June 15.—Mr. F. C. Bayard, President, in the chair.—A paper by Mr. R. C. Mossman was read 'On the Frequency of Non-Instrumental Meteorological Phenomena in London with Different Winds, from 1763 to 1897.' In previous papers the author had discussed the secular and seasonal variation of different phenomena, and he now gave the results of an analysis of the direction of the surface winds observed during the occurrence of snow, hail, gales, thunderstorms, lightning, fog, and aurora. Snow is of most frequent occurrence with north and east winds, and least common with south-west winds. Hail showers occur most often with west, north-west, and north winds. Gales are most frequent with west and south winds. The greatest number of both summer and winter thunderstorms occur with west winds, although the values in summer are high with east, south-east, and south winds. The greatest number of fogs are recorded on calm days, closely followed by days on which the wind blew from the east.—A paper by Mr. A. L. Rotch was also read 'On the Exploration of the Free Air by Means of Kites at Blue Hill Observatory, Mass.' After a brief account of the use of kites for scientific purposes from 1749 to the present time, the author described the various forms of kites which have been employed at Blue Hill Observatory, viz., the Eddy or Malay tailless kite, the Hargrave cellular or box kite, and the Lamson aërocurve kite. The highest flight was on October 15th, 1897, when, by means of four kites with a combined lifting surface of 150 square feet, the meteorograph at the end of 20,100 feet of wire was raised vertically 11,080 feet above the hill. About 200 records from kites have been obtained in the free air at heights from 100 to 11,000 feet in all kinds of weather. Mr. Rotch maintains that the kite can be made of the greatest importance for meteorological investigation. At the recent meeting of the International Aeronautical Committee at Strasbourg it was recommended that all central observatories should employ kites as being of prime importance for the advancement of meteorological knowledge.

MATHEMATICAL.—June 9.—Prof. E. B. Elliott, President, in the chair.—Dr. H. A. Lorentz, of Leyden, and M. Emile Picard, of Paris, were elected Honorary Foreign Members, and Mr. J. H. Michell, of Melbourne University, was elected an Ordinary Member.—The President briefly dwelt upon the loss the Society had sustained by the recent deaths of Mr. H. Perigal (elected January 23rd, 1868) and of the Rev. Dr. Percival Frost (elected December 9th, 1869).—The following papers were communicated: 'Point-Groups in a Plane, and their Effect in determining Algebraic Curves,' by Mr. F. S. Macaulay; 'On a Regular Rectangular Configuration of Ten Lines,' by Prof. F. Morley; and 'On the Conformal Representation of a Pentagon on a Half Plane,' by Miss M. E. Barwell.—Messrs. Berry, Burnside, Cunningham, and Love, the President, and Miss F. Harcastle joined in a discussion of the foregoing papers.—Other communications, in abstract, were 'On the General Theory of Anharmonics,' by Prof. E. Lovett; 'On the Calculus of Equivalent Statements' (eighth paper), by Mr. H. MacColl; 'On a Continuous Group defined by any Given Group of Finite Order' (second paper), by Prof. W. Burnside; and 'On Certain Regular Polygons in Modular Network,' by Prof. L. J. Rogers.

PHYSICAL.—June 10.—Mr. Shelford Bidwell, President, in the chair.—Dr. S. P. Thompson described and exhibited a model illustrating Max Meyer's theory of audition.—Mr. E. H. Barton then read a paper 'On the Attenuation of Electric Waves along a Line of Negligible Leakage.'—Mr. A. Griffiths then read a paper 'On Diffusive Convection.'

INSTITUTE OF ACTUARIES.—June 6.—Annual Meeting.—The following officers and Council were

elected:—President, H. W. Manly; Vice-Presidents, H. Cockburn, W. Hughes, G. H. Ryan, and F. B. Wyatt; Council, M. N. Adler, T. G. C. Browne, A. F. Burridge, J. Chisholm, H. Cockburn, E. Colquhoun, G. S. Crisford, R. Cross, J. J. W. Deuchar, J. E. Faulks, A. J. Finlaison, G. F. Hardy, R. P. Hardy, A. Hendriks, C. D. Higham, W. Hughes, G. King, H. W. Manly, G. Marks, W. O. Nash, P. L. Newman, G. H. Ryan, J. Sorley, T. B. Sprague, W. Sutton, H. C. Thielton, W. J. H. Whittall, E. Woods, F. B. Wyatt, and T. E. Young; Treasurer, C. D. Higham; Honorary Secretaries, A. F. Burridge and E. Woods.

MEETINGS FOR THE ENSUING WEEK.

Mon. Victoria Institute, 4j.
—Institute of British Architects, 8.—Presentation of Gold Medal to Prof. Atchison.
Tues. Geographical, 8j.—Tirah, the Geographical Results of the Recent Afridi Campaign, Col. Sir T. H. Holdich.
Statistical, 5.—Deaths in Childhood, Mr. T. A. Coghlan.
Zoological, 8j.—Remarks upon Series of Specimens of Lepidoptera and other Fishes obtained in Paraguay, Mr. J. Graham Kerr; Report on the Collection of Fishes made by Mr. J. E. A. Moore in Lake Tanganyika, Mr. G. A. Boulenger; On the Scorpions, Spiders, and Solpugæ collected by Mr. C. Stuart Peltou in East Africa between Mombasa and Uganda, Mr. R. I. Pocock.
Wed. Geological, 8.—Post-Glacial Beds exposed in the Cutting of the New Huges Canal, and 'High-Level Marine Drift at Colwyn Bay,' Mr. T. M. Reade; 'Observations on the Geology of Franz Josef Land,' Dr. R. Kattlitz; 'Notes on Rocks and Fossils brought home by Dr. Kattlitz,' Messrs E. T. Newton and J. J. H. Teall; 'The Corallian Rocks of Upware,' Mr. C. B. Webb.
—Society of Arts, 9.—Conversations.
Fri. Antiquaries, 8j.
Phys. Physical, 5.—The Theory of the Hall Effect in a Binary Electrolyte, Dr. F. G. Donnan.

FINE ARTS

Painters and their Works: a Dictionary of Great Artists. With Facsimiles of Signatures, &c. By R. N. James. 3 vols. (Upcott Gill.)

WHOEVER does not expect perfection in a dictionary of painters and their works may, in these portly little volumes, find a great deal which cannot fail to be useful to him. With what, in a popular compilation intended for handy use, may be called reasonable accuracy and fulness, the dictionary proper contains terse and compact biographical matter, dates, general references to collections where each master's pictures are to be found, a certain amount of criticism, and many anecdotes. In addition we have, in the case of a good many of the artists, lists in chronological order of their pictures which have been sold, with the prices obtained and the dates of the sales. These lists are, of course, decidedly useful, and appear to be fairly correct; they extend in many cases so far back as the middle of the eighteenth century, in some instances still further; and very often they include sales of 1897. No such combination of useful materials has been published in this country till now, so that, though the student of prices cannot dispense with his old marked catalogues, his 'Seguier' and his 'Redford,' he will find this a serviceable compilation. The biographies include artists who died so recently as 1895, while an appendix contains biographies of a sort (there ought to be more of them) of such masters as Millais, Armitage, G. A. Fripp, and others; but the notice of Millais is a crude performance, and that of Armitage does not mention his best works. A second appendix, in this resembling Hobbes's 'Manual,' contains lists of the leading masters with their best-known imitators, and of imitators with their masters. A third comprises a large, but by no means complete body of copies of painters' signatures and marks. In the last section it is edifying to find Mr. James conscientiously warning his readers that "the mere fact of an artist's name being on a picture is very slight evidence

that it was painted by him." The facsimiles are, at best, only tolerable, while some of them are bad.

As a reproduction of already published materials, with numerous additions and improvements, this book is, on the whole, a creditable one. Nevertheless there are certain points in it which need revision. Our limits permit mention of but few of them. The notice of John Doyle, "H. B.," ought surely to have mentioned that he was the father of the much more famous artist "Dickie" Doyle, to say nothing of the latter's brother, the late Director of the National Gallery of Ireland. There is not a word about "Dickie" himself, whose satires are of great merit, while he will always be remembered as a most charming painter of fairies and legendary themes. Writing about Dyce, the most accomplished of the artists who have given lustre to Scotland, Mr. James is silent about his great skill in music, scientific and technical, and does not do justice to his influence upon the art of his time. It was largely due to him and the instructions he gave Mr. Ruskin regarding the technical merits of the works of Millais that the "Oxford Graduate" defended the future President. 'Pegwell Bay,' though named in the list of Dyce's pictures sold, is not stated to be in the National Gallery, nor is 'St. John and the Virgin,' although it is a very noble piece indeed. "Zoffany" and "Zauferly" are given as the right spellings of the painter's name, though the latter is doubtful; but the older versions in England were "Zaffanii" (1763) and "Zoffanij." Mr. James says Zoffany was born at Ratisbon, but authorities differ on the point; and he states that David Cox "resided" at Dulwich, though Brixton was his principal London residence for many years. The leading authority on Cox is Dr. Solly, not "Mr. Hall." The notice of F. Cotes is very incomplete. Still more so is the entry concerning Adam Elzheimer, who deserved much more attention and research even in a popular dictionary. Much better, though hardly laudatory enough, is the notice of Etty; the list of his pictures sold is extended to 1894, but nothing is said of his noble 'Sleeping Nymph and Satyr,' one of the finest and most masculine life-size nudités in Europe, though it is his diploma picture in the Royal Academy. It was rash to omit from the list of Giorgione's pictures the brilliant and thoroughly characteristic 'Knight in Armour,' which is in the National Gallery, though it is mentioned further on as having been in the Rogers Collection and sold with Benjamin West's pictures. We should like to have heard more about H. Aldegrever; too much stress is laid upon the (almost imaginary) influence of Albert Dürer upon him. He profited most by Italian influences, getting rid of that tortured method of design and draughtsmanship which is here, it seems, recognized as Dürer's, though the fact is he was partially free from it, and, in his finer productions, showed more style than any of his forerunners. Of course Venetian models told upon Dürer and Aldegrever alike, though most upon the latter. There is no authority for the statement that Sir W. Allan, when he was young, imitated Opie. It should be Raeburn, not Opie.

It is incorrect to say that the best idea of Madox Brown's talents is to be obtained in the Manchester Town Hall, though it is quite true that "he worked there rather from love of art than for profit." Madox Brown's masterpieces are 'The Last of England,' now at Birmingham, and 'Christ and Peter,' now in the National Gallery. Neither of these fine pictures is mentioned here, though the confused and inadequate 'Work' is made the most of. The account of William Hunt is one of the best in the book, but "Munro" should be Monro, and "Cassiobury," Cassiobury. As Hunt bequeathed 63,000*l.* to his heirs it is strange to learn that "though he was paid very moderately for his work he always appeared satisfied." The fact is he got for the time exceedingly good prices, and sold nearly all his works, although the dealers by judicious manipulations of their purchases made in a few years very handsome profits out of him. His father, by the way, was rather a japper than a "tinplate worker." It ought to have been said that, like most of our water-colour artists, William Hunt owed little or nothing to foreign schools of any sort. The same may be said of all our fine line engravers and etchers, though their works are universally admired on the Continent. This is surely to England's credit.

It is rather hard upon Pater to say that he became "a servile imitator of Watteau." There are not one but seven *Patenirs* in the National Gallery, which are, after his way, all landscapes with small figures; and to say that this painter was born in or before 1524 is, considering that he joined the Corporation of St. Luke at Antwerp in 1515, and was married to his second wife in 1521, perhaps a little too comprehensive.

Mr. James says Sir E. Landseer was born in Queen Anne Street, but he should have said it was then known as Queen Anne Street East; it is now Foley Street. Among the regrettable omissions is that of the name of Godfried Mind, the so-called Raphael of Cats, who was a great artist in his way. The facsimile of a "Study of a Head, believed to be by Titian," which serves as a frontispiece to the third volume, is manifestly not by Titian, but by Guercino. Under 'Stanfield' the lexicographer speaks of the Coburg Theatre, where Stanfield painted many very fine scenes, and he should have mentioned that it is now called the Victoria Theatre; while one of his best works—indeed, his chief—is 'The Abandoned,' now at Millbank, but not named here. We fail to see the connexion of the two parts of the sentence on Shee: "Shee was a Roman Catholic, and at his own request was buried in Brighton Cemetery." Speaking of Federigo Zuccheri, the author says he came to England, but leaves us in doubt as to the genuineness of many portraits which, both here and abroad, bear Federigo's name, and are wonderfully unlike each other. The account of Taddeo Zuccheri is much more acceptable. As to Antonio Zucchi, it is not stated that he married Angelica Kauffman, the great event of his life. The list of the imitators of Velazquez is most imperfect, and does not include the best of them, J. B. Del Mazo, under his best-known name, but as "J. B. Martinez," "Lyn Teecwyn," on p. 377, should be

Llyn Teecwyn. It is said to be a "curious fact" that Millais's first election as an A.R.A. was quashed on the ground that "he was not qualified as being too young." The fact is that, his age being perfectly well known, his name was withdrawn from the list of candidates, and he did not go to the ballot till 1853, when he was of the right age, twenty-four. Mr. James errs sadly in his statement that Pre-Raphaelitism was "an attempt to Germanize rather than Italianize modern English art"; but he had mastered the great object of the Brotherhood when he wrote:—

"Nevertheless, if the hard work and close study of nature which the Pre-Raphaelites entailed only led weaker men into eccentricity, it was admirably calculated to make a strong man like Millais still stronger, both in drawing and in colouring; and his assertion, made later in life, that 'his decade of Pre-Raphaelitism rather hindered than helped his development and his art,' can hardly be taken seriously."

Of course not. One has only to compare the pictures of Millais's youth, such as 'Pizarro,' with the masculine pathos and brilliance of 'Isabella' and 'Ophelia,' in order to be sure that Millais was no loser by the courage and devotion which led him on to fortune and a great name. Besides, those who know most of Millais are aware that he never lost touch with the great essentials of Pre-Raphaelitism.

WE have received No. XXIV. of the useful series of *Academy Notes*, with which is incorporated 'Academy Sketches' (Chatto & Windus), of which the late Mr. Blackburn was the originator and editor until his death. It is not to be supposed that it adequately represents the collections in various arts at Burlington House; indeed, a very considerable number of the best examples there are conspicuously absent. It is some consolation that not a few indifferent works gain tremendously by being reproduced on small scales and in mere black and white. On the other hand, justice is done to a great number, and, on the whole, the book is a highly desirable companion and record, which we should be sorry not to possess, especially as it is manifest that remarkable improvements have been made in the photographic department of the publication.

Social Pictorial Satire. By G. Du Maurier. Illustrated. (Harper & Brothers.)—We are not told when this sparkling and sympathetic series of short essays upon Leech, Keene, and the writer himself (there is but brief mention of Doyle) were written, but we are very glad to have them under any circumstances—first, because they are what we have said; second, because they are short and sincere; and, third, because the book is excellently printed, and amply and appropriately illustrated with cuts from the draughtsman's principal designs, and capital portraits of Du Maurier, Keene, and Leech. Among the best of the cuts is 'Waiting for the Landlord,' by Keene. 'A Pictorial Puzzle,' by the author, showing how the house cat fled from the drawing-room when some "modern" music was warbled, is first-rate in every respect; and quite equal to it is the scene in a Brompton drawing-room, where a haggard and unwholesome "Fair Aesthetic," in gushing tones, demands of her corpulent neighbour, "Are you intense?" Du Maurier's services in abolishing the "aesthetes" were memorable. This book is not the less acceptable because Du Maurier's part in it is autobiographical.

THE ARCHEOLOGICAL SOCIETIES.

Sussex Archaeological Collections, Vol. XL. (Lewes, Farncombe & Co.), is published by the distinguished archaeological society in its fiftieth year. One of the best of the papers it contains is Mr. J. L. André's notes upon Slinfold, a parish which—though without a castle, abbey, or even noteworthy ruin, or, so far as Domesday Book shows, the record of a church in pre-Norman times—is replete with indications of civil and religious life as obtaining from the end of the thirteenth century, including a note in the missal of Slinfold Church to the effect that Roger de Brodebrgge, in 1363, remembered the birth of one John Littlebone. Richard, a descendant of the said Roger, was of distinction enough in 1533 to have his brass and that of Denys his wife placed in the church, where it is still preserved. The name, in its various forms of Bradbreg, Bradbridge, and Bradbrugge, occurs elsewhere in the county. One of the rectors of Slinfold was James Dallaway, author of the model 'History of Western Sussex.' In a chapel attached to the church is a sculptured effigy of a lady whose feet rest upon a bird, a very rare circumstance. Several old, but small mansions remain in Slinfold, evidence of the prosperity and permanence of the families to whom they belonged. There is always something to be written about Lewes Priory, and Mr. J. H. Round, whose paper on early grants to that great house is before us, prays devoutly for a student zealous to study and analyze the contents of its cartulary. He has done something of the kind while identifying the priory's tenants named in Domesday, a task to him, no doubt, delightful, as, indeed, it was strangely successful. Mr. P. S. Godman writes copiously upon Itchingfield, of which place it is reported and believed that the yew trees in the churchyard furnished bows for Agincourt. At Ditchling resided one Mr. Thomas Burgess, who, before he emigrated to New York in 1815 or so, took it into his head to keep a diary and long afterwards to write letters to his kinsfolk at home. Practice did not improve him as an etymologist, while his orthography was very wild indeed. Mr. Burgess, who was a Particular Baptist and a lay preacher, informs us, under March 14th, 1788, that he

"went to Fryersoke to a Bull Bait to sell my dog I sold him for 1 guiney upon Condition he was hurt but as he receiv^d no Hurt I took him again at the same price I had all my Expences paid Because I had a dog there was 5 or 6 dogs but mine was Call^d the best. We had a good dinner a round of Beef Boild a good piece roasted a Lag of mutton & Ham of Pork & plum pudding plenty of wine & punch all the after Noon there was a great many people."

Only once he recorded of himself that he "Washed in Ye Sea." 'Cuckfield,' by Canon Cooper, and 'The Discovery of the Remains of William de Warren and his Wife Gundrada,' by Mr. C. L. Prince, sustain the honourable traditions of the *Collections*, and suffice to prove that it is impossible to have a volume of the series without more or less about Countess Gundrada.

The Yorkshire Archaeological Journal. Part LV. (Bradbury, Agnew & Co.)—Mr. R. H. Skaife continues his intensely interesting translation of the Domesday Book for Yorkshire, to which we have more than once adverted as a mine of information about the social state of the county shortly after the Conquest. It is noteworthy that, while a great many of the names of places were Saxon, those of the holders dispossessed were unmistakably Scandinavian. Students of Anglo-Saxon and Anglo-Norman names will find cause for gratitude to Mr. Skaife for his collections. How some subjects of Harold compounded with William and saved much of their land by deserting their people is manifest, especially when Gospatric, probably the son of Archil, surrendered one of his sons as a hostage to the Conqueror. The Rev. E. H. Sankey continues his abstracts of the Wragby

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Registers, 1631-1704, as records of births, deaths, marriages, and baptisms in that place—abstracts which are rich in notes about Gargraves, Winns, Hattons, and other still surviving families of that district. Wragby boasted of a vicar in the person of Mr. Edmund Key, or Kay, who, being ejected from his living by the Parliament, found refuge at Nostel under the roof of Sir John Wortenhorne. Being appointed to preach in York Minster before Charles I., he, not using notes, broke down in the middle of his discourse, whereupon his Majesty stood up in his seat, repeated the last sentence to him, and so set him going again. "After his expulsion from Rodwell [Rothwell] he preached at Wragby, the parish church belonging to Nostel, for some time, till he was pulled out of the pulpit, and a lame sprig, one Horncastle, usurped his place." Mr. Sankey wisely refers to the entry in his registers under 1693 of "John y^e Son of Henry Harrison Jun^r baptized March 31." This was no less a person than the winner of the prize of 20,000*l.* offered in 1714 by the Government for a method of determining the longitude, which he, the son of a village carpenter at Foulby, a hamlet of Wragby, succeeded in doing by means of a chronometer, one of four now preserved in his honour at Greenwich. Sir S. Glynne's valuable 'Notes on Yorkshire Churches' are continued. This part concludes with a copious 'Index of Archaeological Papers published in 1895,' a most serviceable document.

THE ROYAL ACADEMY.
(Fifth Notice.)

Our limits compel us to deal with the landscapes in oil as succinctly as we did last week with the portraits. They are, as a whole, somewhat above the average, probably; at least, there are fewer conventional examples, and more than the ordinary number which display some sentiment and a love of nature. There is nothing that is new about Mr. P. Graham's *Road across the Moor* (No. 28), and, as usual, the dense mist serves, like the smoke of a battle-piece, to conceal much we look for, even on a Highland moor. The work is slighter than the painter's coast scenes, *The Grass-Crowned Headland of a Rocky Shore* (420) and *Lashed by the Wild and Wasteful Ocean* (445), which are meritorious in their way and quite worthy of the artist's reputation; still, even they are simply fresh arrangements of materials often used. No. 229, *Moorland Quietude*, is more solid than No. 28; but it, too, is a fresh arrangement in the form of a landscape.—Unlike Mr. Graham, Mr. W. A. Ingram has more than two strings to his bow; accordingly *Evening* (30), where the surface of an opaque sea is excellently treated, is fresh, and if the clouds were less painty it would be thoroughly welcome. *Drednet* (536) conveys the pathos of its subject, the foundering of a water-logged ship, whose shattered masts and yards tell well against the storm-riven sky and its gleam of dull gold. Here again the sea is somewhat painty.—The brilliant illumination and able handling of a resplendent sea, the sunlit cliffs and slow-creeping land fog of *Trevose Head* (194), are in Mr. Brett's best vein, and the sentiment of Cornish landscape is sympathetically conveyed. Among the *Rockes at Trevone* (129) is, on the other hand, what Mr. Brett's coast-pieces are but too apt to be, rather a geological study than a picture. What beauty it displays really belongs to the scene rather than to the painter, his technique (which is a trifle rough), or his sympathies with nature. His *Trevone Bay* (448) is notable for the grouping, "with expression," as musicians say, and solid handling of the clouds which accompany these north-westerly showers, which are characteristic of that North Cornish coast he has studied with realistic views, while Mr. S. P. Jackson has tried to elicit the mournful poetry and majestic pathos of the same gigantic cliffs and

solemn seas. An important characteristic of that imposing coast is vigorously suggested by the subject not less than by the title of *Where you had Better not Come Ashore, North Cornwall* (715). Effective as they are, these are not Mr. Brett's most ambitious pictures, and their surfaces are decidedly too rough.—Its grading, air, and solid, if hard and rather cold painting, distinguish Mr. E. G. Fuller's *A Fair Wind* (11), while his *Bowl Cove* (402) is commendable as a Cornish coast piece.

Mr. Leader's *In a Welsh Valley* (188) is very pretty, but it is not artistic. In fact, such works as this bear a strong likeness to Tonbridge ware or mosaics in coloured woods. *Where Peaceful Waters Glide* (309) is another very pretty mosaic, but the distance is woolly. There is freshness in the lovely subject of *The Silver Sea* (314), but the picture's paintiness mars it, and the mechanical element in its technique is antipathetic to nature and hopelessly prosaic.—Warm, sincerely painted, and rich in colour, Mr. E. T. Lingwood's *The Sand-pit* (192) is altogether superior to Mr. Leader's contribution.—*An April Day* (204), by Mr. O. Bowen, would be much better if it were not so flat.—That serene and classic idyl which Mr. G. Wetherbee calls *A Placid Stream* (232) is decidedly tender and harmonious in its tone and charming in its silvery colour. Apart from the defects of its painting, heaviness of handling, and lack of refinement, which are such as we are accustomed to from him, the *Changing Pasture* (261) of Mr. Colin Hunter, sheep being ferried across a loch in thundery weather and amid the calm before a storm, is a sketch of great force, homogeneity, and expressiveness. The distance is especially marked by these qualities; the fore-water is heavier and more painty than is usual with the artist. The last-named defect is also to be found in his *Still Evening* (450), which, though mannered, is otherwise broad and simple.—There is a great deal to praise in Mr. W. J. Shaw's *The Ebb round the Prawle* (524), a rough sea and dark rocks, carefully and sympathetically treated, with a just effect and good natural colour; while Mr. W. E. Norton, in *A Friend in Need* (526), the rescue of a ship by a tug, has achieved an extremely good sea. These are pictures ably and faithfully painted from nature and by no means devoid of sentiment and beauty.—In these respects they differ radically from Mr. J. W. North's quite inexplicable *Morning Moon* (571), which suggests, if it does not represent, a very blue stream rushing between rocky and wooded banks and amid impossible mists, the whole being without form, atmosphere, or solidity. Ordinary eyes see nothing like this in nature, nor is the picture a beautiful invention.—Mr. H. van Ruith's *Glimpse of the Lake of Como* (594) is bright, solid, and warmer and more limpid than most of his pictures.—The snow-clad valley, where a dark stream creeps between shadowy hills that shut it in, has massiveness and capital colour, and consequently *A Weary Waste of Snows* (626), in being less conventional and mannered than is usual with him, is decidedly Mr. Farquharson's best picture.—We cannot say that Mr. MacWhirter's *A Winter Fairy* (660), one of his too-familiar birch trees standing in a snow-clad woodland, is his most successful work, for its sentiment, though tender and graceful, is hackneyed in his hands. The treatment of the work, however, has the charms of brightness and homogeneity. Of his 'Morning, Isle of Arran' (206), a fine sea view taken from the head of a woody glen, and 'The Lake of Geneva' (753), distinguished by its harmonies of ultramarine blue and pale azure merging into silvery white, we have already spoken. Their merit is such as to redeem the hackneyed motive and somewhat mechanical treatment of 'A Winter Fairy.' *Val d'Aosta* (321) possesses none of the merits of these three pictures of the Academician.—Mr. Parsons, a recently elected Associate, justifies the choice of his brethren in three capital landscapes, of which *The*

Mooters, Bishopswood, Herefordshire (326), is the largest and most masculine. It succeeds, too, in giving the rare quality of expansiveness without the sacrifice of clear and firmly defined details in the mid-distance and distance. The bright illumination and strong local colours of this capital panorama, for such it is, distinguish it in this exhibition. "The Mooters" are woodcutters such as we see at work in the lofty upland foreground of this large canvas, where they cut down trees and burn the waste. The sky is painted with quite unusual care and consummate knowledge of cloud forms and of the gradations of the luminous atmosphere in which they appear in magnificent masses. Many rays shooting downwards divide the vast shadows of the clouds and are visible in the lower air charged with mist, and are so tenderly and skillfully painted as to attest the delicacy of the painter's touch as well as his learning. Mr. Parsons's *Megève, Savoy* (1059), is a leading piece in the Water-Colour Room.

Much the best, as well as the most original, of Mr. Clausen's pictures is his large work called *The Harrow* (552). The breadth and softness of the sunlit effect and the local colour of the horse are both extremely good.—Miss L. E. K. Welch has endeavoured to repeat the success of her horse picture of last year by painting the far-fetched subject "To Arms!" *Early Morning in the Camp of the Duke of York's Army before the First Battle of the Marston at St. Albans* (570), a group of war-horses and soldiers in a field. The subject is a mere excuse for painting horses energetically and in a rough way. In these respects the picture is a success; but the disproportions, especially of the men, and the roughness of the whole work are not hopeful symptoms.—No. 574, *The Bernese Alps*, by Mr. E. T. Compton, is bright, broad, and effective. There is, too, much sound drawing.—*Poppies* (580), by Mr. W. Ayrton, hangs high, but looks well.—*The Sea Frolic* (607) of Mr. J. Olsson seems like an exercise in full colours based upon a large piece of lapis-lazuli, so blue is the sea in which his nymphs disport themselves and so much bluer are the mussels growing on the rocks; it is a rich and powerful work that is out of place here, and it might look much better (or much worse) if it were hung lower.—Mr. Hitchcock's *Promise of March* (616), a field of crocuses in a bright, bleak light, is not near his mark, and far inferior to his picture in the current Salon.

A good, bright, and harmonious sketch, nothing more, is Mr. G. Jolley's *Ana-Capri* (35), white buildings in sunlight, deftly drawn and painted *en bloc*.—In the *Moonrise* (54) of Mr. A. Meade, the full luminary rising behind a stately group of pines, an impressive motive is artistically treated, and his *Spirit of the Sands* (809) is another poetical landscape.—There is much bright and dashing painting in Mr. J. Fraser's *Through the Surf, Coromandel* (75). In fact, it is the best work of his we remember to have seen.—A well-studied composition, some solid painting, and an atmosphere the truth of the lighting of which is noteworthy, are favourable points in Mr. F. Stokes's *The River Farm* (105). Good in various ways, but almost uniformly deficient in clearness, luminosity, and purity of tone and colour, are the same painter's *Evening* (96), Mr. E. S. Wood's *Bury Combe* (118), and Mr. F. S. Spenlove's *Avenues of Gold* (117).—*Memories and Anticipations* (110) is one of Madame H. Ronner's most animated pieces, and full of character.—It was a poetic idea Miss E. R. Holmes hit upon when she proposed to paint a naked youth piping upon a sunlit hillside and attended by a group of peacocks; the picture is called *Juno's Herd-boy* (38), and its colour and lighting are excellent. The modelling and drawing of the figure are good so far as they go, and the whole bright and in keeping with a subject which brings it into relationship with the charming quasi-classical art and poetic motives of Mr. G. Wetherbee.—On account of the fresh-

ness of its subject, the aptitude of its treatment and general homogeneity, the veracity and breadth of its effect, *One Summer's Night* (142), by Mr. J. N. Barlow, a sandy pool with girls bathing in still moonlight, may divide with Miss Holmes's 'Juno's Herd-boy' the palm which is due for these rare distinctions and charming qualities.—*A Shaft of Light* (149), two white cows in sunlight, by Mr. E. G. Hobley, is effective, loyal to nature, and powerful.—Despite its heavy touch and rough execution, Mr. A. A. Friedenson's *Winter* (153), a snow-piece, has exceptional merit, though it should be finished.

Three-fourths of the cabinet pictures in Gallery IX. have no business there or anywhere in public; but it is a duty to praise Mr. A. Goodwin's very beautiful, harmonious, and sparkling study of light and vivid colour, *The Haven under the Hill* (690), a ship lying at a quay.—We like, too, Mr. B. Priestman's *Grazing* (688), a cow in a field at twilight, because it is excellent in tone and colour; and Miss L. Bowen's *Mountain Road* (699) is a broad, sober, and artistic sketch.—Mr. H. E. Harley's *Old-World London* (708), a good view of Staple's Inn, is crisp and skillfully drawn; and the Hon. W. James's *Border Landscape* (722) is in the manner of Prof. Costa and worthy to be so.—There is much, also, that is neat, firm, and careful in Mr. C. P. Ream's unpretentious *Bowl of Raspberries* (725); and Mr. D. Hardy's interior of a room, called *The Model* (733), sparkles and excels in the richness of its colours.—*The Empty Houses* (791) of Miss C. M. Wood, an exquisitely drawn and very highly finished collection of sea-shells, shows how greatly the artist has improved in grouping colours and tones into a sort of chiaroscuro.—*In the Gloaming* (859), by Mr. J. V. Jelley, is a capital study of twilight.

In Gallery X. are hung Mr. A. East's very fine decorative landscapes *An Evening Song* (872) and *Opulent Autumn* (930): in the former the sentiment is finer than the technique, and the colour is not a little leaden; in the latter is much better colour and a fuller tonality.—Rather chalky is Mr. Yeend King's *Milking Time* (945); but the painting of a rustic bridge is excellent.—In *A Coming Squall* (959) Mr. T. Somerscales repeats himself by painting a barque reeling in his characteristically violet and opaque sea, the clear sky above and the vast slaty cumuli that attend the furiously rushing wind. We do not believe in the light on the sails that are let loose upon the ship's yards, nor in the smallness of the men who, high aloft, are furling the topgallant sails.—No. 960, *A Wide Pasture*, by Mr. J. Aumonier, is true to nature as a representation of a great rough meadow, with much fresh colour in the herbage, and there is much good work in the foliage of an admirably painted group of willows.—One of the best, freshest, most vividly brilliant and powerful landscapes of the year is the last our notes refer to, being Mr. J. L. Barnard's large view of *The Haven* (1002), a sandy cove and a range of chalk cliffs in limpid sunlight, a shadowy garden in front, and a distance of admirably homogeneous gradations. This is, indeed, one of the very few original and perfectly successful works of the kind in the exhibition.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 7th inst. the following engravings. After W. Hamilton, January, June, July, and November, 33s. After W. R. Bigg, Saturday Evening and Sunday Morning, by W. Nutter, 34s.; The Truants, and The Romps, by W. Ward, 28s. After A. Kauffman, Flora, Ceres, Pomona, and Winter, by Bartolozzi, 64s. After G. Morland, The Squire's Door, and The Farmer's Door, by B. Duterrau, 52s.; A Visit to the Boarding School, by W. Ward, 42s.; The Fruits of Early Industry and The Effects of Extravagance, and (after H. Singleton) Indus-

try and Economy, and Extravagance and Dissipation, all four by W. Ward, 56s.; Travellers, and Cottagers, by W. Ward, 69s.; Fox-Hunting, a pair, by E. Bell, 27s.; St. James's Park, and A Tea-Garden, by F. D. Soiron, 79s.; Rural Amusement, and Rustic Employment, by J. R. Smith, 95s.; Inside of a Country Alehouse, by W. Ward, 32s. After S. Woodford, The Wood Nymph, and The Shepherdess, 31s. After J. R. Smith, Flirtilla, and Narcissa, 63s.; A Christmas Holiday, 110s. After J. Ward: The Choice, 40s.; by himself, Rustic Felicity, 37s.; by W. Ward, Outside of a Country Alehouse, 42s.; Haymakers, 63s.; Hesitation, 60s.; The Soliloquy, 44s. After F. Wheatley, Setting out to the Fair, and The Fairings, by J. Eginton, 31s.; Rustic Hours, by H. Gillbank, a set of four, 50s.; Milk below, Maids! by Schiavonetti, in colours, 26s.

A. van Beyer's picture Fruit, Lobster, and Still Life was sold on the 8th inst. for 131l.

The same firm sold on the 11th inst. the following. Drawings: Birket Foster, Jenny's Cottage, 57s.; Gathering Snowdrops, 84s.; A View in Sussex, with a boy and a girl at a stile, 67s. Sir J. Gilbert, The Trumpeter, 65s. W. Hunt, The Gardener, 60s. Pictures: Sir J. Gilbert, The Timber Waggon, 204s. W. D. Sadler, The Rivals, 157s.; The Gamblers, 157s. M. Stone, The Letter-Bag, 262s.

On the 13th inst. Holbein's pen-and-ink Portrait of a Lady, with large cap, fetched 294s.; and Romney's Portrait of a Youth, in green coat and yellow waistcoat, 148s.

Messrs. Foster sold on Thursday of last week a miniature by Cosway of the Hon. Mrs. Brownlow North and her son Charles Augustus North for 315s., and a mezzotint portrait of the Hon. Mrs. North, after Romney, a proof before letters, for 54 guineas. These examples came from the possession of Canon Erskine Knollys, of Wrotham, Kent.

At the sale of Count Michel Tyszkiewicz's works of art at Paris last week the gems and cameos were sold in one lot (Nos. 231-303) for 106,000 francs. They were purchased for England.

FINE-ART Gossip.

SOME time may yet elapse ere the Keepership of the Royal Academy, vacant by the death of P. H. Calderon, will be filled up, no meeting for the purpose being as yet announced.

THE mural paintings, said to have been removed from St. Ambrogio's at Milan, which we recently said would be sold on the 8th inst. by Messrs. Foster, fetched small prices, the lunette of the 'Ascension' producing 10 guineas, 'Saints,' 15s., and its counterpart, 11l. 10s. These were bought for the South Kensington Museum, where they will certainly be welcome as illustrating the style and technical processes employed on them. Mr. Abercrombie purchased the 'Last Supper,' the most important of the collection, for 40 guineas. The nine examples were sold for 89l. 10s. The majority of the works were in bad condition, while some of them were improvable.

THE Annual Congress of Archaeological Societies will be held on Wednesday, July 6th, at the rooms of the Society of Antiquaries. Viscount Dillon will preside.

THE British Archaeological Association is going to hold its fifty-fifth annual Congress at Peterborough from Thursday, July 14th, to Thursday, July 21st. The Bishop of Peterborough will be President. The opening day will be devoted to Peterborough; Glatton, Little Gidding, Yaxley, and Fletton will be visited on Friday; Stamford and Burghley House are reserved for Saturday; Spalding will be inspected on Monday; on Tuesday, Thorpe Hall, Castor, Wansford, Whitting, and Barnack; Wednesday will be given to the Manor House of Woodcroft, Helpston Church and

Cross, Maxey Church, Deeping St. James, Glington Church, Northborough Church, and Peakirk Church. Arrangements have been made for visits on Thursday, the 21st, to Fotheringhay Church and Castle, Cottesstock Church, Apethorpe Hall, and Stibbington Hall.

MR. MORTIMER MENFES has issued invitations to a private view for to-day (Saturday) of his 'Colour-Engravings' which are collected at Messrs. Dowdeswell's.

At 175, Bond Street, Mr. T. Simpson exhibits a number of his water-colour drawings.

THE Salon, and with it the exhibition of the Société Nationale des Beaux-Arts, will be closed on the 30th inst.

A CORRESPONDENT writes:—

"Those who take an interest in London topography should know that at Messrs. Stanford's shop in Cockspur Street there was to be seen last week, and perhaps this week also, an original impression of the map of London engraved by William Faithorne in 1658. Of this famous map that in the Bibliothèque Nationale is the only other impression known to exist, and it is questionable whether the map was ever actually published."

THE French Government has just bought for the Luxembourg a picture by M. Eugène Burnand, whose two works exhibiting at the Royal Academy, 'Lansquenets, Swiss Soldiers of the Fourteenth Century,' and 'Fin de Journée,' are to go to the Walker Art Gallery, Liverpool, this autumn. He is best known in this country by his illustrations to Mistral's 'Mireio.'

THE Rembrandt Exhibition at Amsterdam, which is to open on the 3rd of September, is likely to be unusually important, we are glad to hear. The Queen, the Dukes of Devonshire and Westminster, Lords Derby, Spencer, Northbrooke, and Wantage, as well as the Comtesse de Pourtales, Madame E. André, MM. von Oppenheim, Martius, R. Kann, J. Porgès, Bonnat, Ephrussi, Schloss, Beckerath, and Heseltine, and the Grand Duke of Saxe-Weimar, have, it is said, promised to contribute works from their collections.

MUSIC

THE WEEK.

ROYAL OPERA, COVENT GARDEN.—'Der Ring des Nibelungen.'

QUEEN'S HALL.—Philharmonic Society. Tschakovsky Concert.

ST. JAMES'S HALL.—Mr. Dawson's Concert.

RESUMING the record of the first cycle this season of 'Der Ring des Nibelungen' at Covent Garden, we must mention the performance of 'Siegfried' on Thursday last week, to which important objection must be made. It was promised that the gigantic work would be performed in its entirety, but excisions were made, notably in the fine scene between the Wanderer and Erda which opens the third act. This was unpardonable, for if the artists announced were unable to render Wagner's score completely, others should have been in readiness to replace them. Nevertheless, great praise is due to M. Jean de Reszké as Siegfried, though he was not so boyish as last year, M. Édouard de Reszké as Wotan, and Frau Schumann-Heink as Erda. For the rest there is little to say in the way of commendation, for Madame Nordica was too stagey as Brunnhilde, singing entirely to the audience, while Herr Breuer as Mime made up too grotesquely, and in vocalization could not be compared with Herr Lieban, the best Mime we have had in London.

'Götterdämmerung' on Saturday commenced at the early hour of four o'clock,

and on this occasion there were no objectionable omissions. It was, of course, a great disappointment that M. Jean de Reszké was unable to resume his impersonation of Siegfried owing to illness, but Herr Dippel was an acceptable substitute, for his voice is clear and well produced, and his acting, if not powerful, is intelligent. Madame Nordica was far better as Brünnhilde than she was on the previous Thursday. She looked the character to perfection, was alternately passionate in love and passionate in anger, and solemn and tragic in the stupendous final monologue. If she would only refrain from advancing to the footlights and addressing the audience, she would be an unexceptionable Wagnerian heroine. The scene of the Norns, with Fräulein von Artner, Fräulein Meisslinger, and Frau Schumann-Heink, was admirably sung, and M. Édouard de Reszké had evidently made a study of the thousand part of Hagen. Madame Saville was delightful as Guttrune; and the orchestra, under Herr Mottl, fairly surpassed all its previous efforts. As to the scenic arrangements, we can only say that they were not what might have been expected. To compare them with those at Bayreuth would be absurd. We shall have to return to the 'Ring' next week.

At the Philharmonic Concert on Thursday evening last week Mr. Eugene d'Albert appeared as conductor, pianist, and composer. The works from his pen were the Symphony in F, first produced in London on May 24th, 1886 (*Athen.* No. 2057); a dramatic solo for soprano, 'The Little Mermaid's Death and Transfiguration'; and two vocal pieces, sung with effect by Madame d'Albert. Mr. d'Albert was heard to the fullest advantage in the Concerto in E flat of Beethoven; and an item that should be mentioned was the interlude entitled 'The Feast,' from Sir Alexander MacKenzie's neglected opera 'The Troubadour.'

Mr. Robert Newman's Tchaikowsky Concert at the Queen's Hall on Wednesday afternoon was a striking success in every respect. To begin with, Mr. Henry Wood's orchestra was in perfect order, and a finer performance of the 'Symphonie Pathétique,' for energy and general expression, could not be imagined. The first item in the programme was an 'Overture Triomphale,' in D, Op. 15, in which the Danish and Russian National Anthems are freely utilized. Its exact purport is unknown, and it is a trifle crude in construction, though on the whole brilliant and effective. The Pianoforte Concerto in B flat minor, Op. 23, has now become a familiar work, and it received an extremely powerful interpretation from Madame Carreno. The vocalist, Miss Clara Butt, did not choose songs by the Russian composer. Her first selection was Gounod's fine air 'O ma lyre immortelle,' from 'Sapho,' and her second Gluck's 'Che farò.' The remaining items in the programme do not call for remark.

Mr. Frederick Dawson is a pianist of more than average power and ability, and his recital in St. James's Hall on Wednesday evening was well attended, interest, of course, being excited by the appearance of Herr Klindworth as conductor. He had not been seen on a London platform for many years, but his name has been ever before musicians by reason of his masterly

editions of Bach, Beethoven, Schumann, and Wagner. The programme commenced with Wagner's 'Faust' Overture, with an orchestra of nearly a hundred performers. This was well played, but in Beethoven's Concerto in E flat Mr. Dawson unfortunately lost his memory for a moment, though Herr Klindworth very cleverly veiled the error, so that probably few discovered it. Tchaikowsky's Pianoforte Concerto in B flat minor was finely played, and no fault whatever could be found with the rendering of Liszt's brief but sweet symphonic poem 'Orphée' or Berlioz's strenuous Overture to 'Benvenuto Cellini.'

Musical Gossip.

A RECITAL was given on Tuesday at the Guildhall School of Music by pupils of Mrs. Montem Smith, several of whom displayed much promise, giving proof of sound training.

MISS FLORENCE SHEE gave a concert at the Steinway Hall on Tuesday evening, assisted by Miss Isabel Throckfeld as pianist, Miss Sarah Fennings violinist, Mr. Paul Ludwig as violoncellist, and some vocalists. There was nothing in the programme that calls for comment.

UNUSUAL interest and importance will attach to the Festival Concert at the Crystal Palace on the afternoon of Saturday next, when Madame Adelina Patti will sing at Sydenham for the first time since her appearance there at the Handel Festival in 1880. The full list of engagements is as follows: Vocalists, Madame Adelina Patti, Miss Clara Butt, Mr. Edward Lloyd, and Mr. Santley. Choral music by the London contingent of the Handel Festival Choir, numbering 3,000 voices. Organ, Mr. Walter W. Hedgecock. Accompanist, Mr. Wilhelm Ganz. Full orchestra of 500 performers. Mr. Edward Lloyd has undertaken the solo in 'Rule, Britannia.' The programme includes vocal solos, choruses, or instrumental selections from Handel's 'Messiah' and 'Israel in Egypt,' Mendelssohn's 'Elijah,' Beethoven's 'Ruins of Athens,' Mozart's 'Le Nozze di Figaro,' Gounod's 'Sapho,' and Balfe's 'Bohemian Girl.' There will also be selections from the works of Wagner, Berlioz, and Sullivan.

We regret to learn that Sir Arthur Sullivan is again unwell, and has been ordered two months' complete rest; consequently it will be impossible for him to complete his new cantata in time for the Leeds Festival. The committee have, therefore, requested Mr. F. H. Cowen to furnish a new cantata, now in course of composition.

Mlle. Clothilde Kleeberg will give her second recital at the Salle Erard on Friday afternoon next week, assisted by M. Camille Saint-Saëns.

MADAME ANNE DE VERGNOL will give two concerts, the first of which will be held at the Salle Erard on the afternoon of Wednesday next, when she will be assisted by Messrs. Jacques and Joseph Thibaud. The concert will be in aid of the Children's Country Holiday Fund (Paddington branch), of which the Princess of Wales is President.

MR. FRANK BOOR has arranged a concert at the Salle Erard on Monday afternoon, June 27th, assisted by Miss Marie Tempest, Miss Helen Pettican, Miss Ada Davies, Miss Frances Allitson, and Miss Letty Lind; Mr. C. Hayden Coffin, Mr. Harrison Brockbank, Mr. Richard Green, Mr. Lawrence Kellie, Mr. Maurice Farkoa, Miss Helen Mar, Mr. Huntley Wright, Mr. W. H. Squire, Mr. Frank Barat, Mr. Frank Lambert, and Mr. Frederick Rosse.

THE trustees of 'Psalms and Hymns' and of 'The Treasury,' a collection of tunes hitherto published separately, announce a revised edition

in which hymns and tunes will be printed together. The hymnal will still be used for Baptist congregations.

A LARGE number of concerts must again necessarily pass without notice.

PERFORMANCES NEXT WEEK.

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| Mon. | Beethoven Concert, 3, St. George's Hall. |
| — | Royal Opera, Covent Garden, 8, 'Lohengrin.' |
| — | Hichter Concert, 8.30, St. James's Hall. |
| — | The Fitzner Quartet Concert, 8.30, Queen's Small Hall. |
| Tues. | Mrs. Campbell Forsyth and Mr. Cyril Streatfield's Concert, 3, Steinway Hall. |
| — | Messrs. Otto Feiniger and Pusey Keith's Violin and Pianoforte Recital, 3, Salle Erard. |
| — | Beethoven Concert, 8.30, St. George's Hall. |
| — | Royal Opera, Covent Garden. |
| Wed. | Madame Anne de Vergnol's Charity Concert, 3, Salle Erard. |
| — | Beethoven Concert, 3, St. George's Hall. |
| — | Madame Himing and Miss Lupton's Concert, 3, Steinway Hall. |
| — | Mr. F. H. M. O'bourne's Organ Recital, 8, St. Dunstan's, Fleet Street. |
| — | Mr. Walter Mackway's Concert, 8.30, London Organ School, 22, Prince's Street, Cavendish Square. |
| — | Royal Opera, Covent Garden, 8, 'Hamlet.' |
| Thurs. | Signor Lardelli's Matinée Musicale, 3, Queen's Small Hall. |
| — | Herr Liebling's last Pianoforte Recital, 3, St. James's Hall. |
| — | Miss Henriette Markens's Matinée Musicale, 3, Salle Erard. |
| — | Philharmonic Concert, 8, Queen's Hall. |
| — | Mlle. D. Le Brun's Matinée Musicale, No. 104, Queen's Gate. |
| — | Royal Opera, Covent Garden. |
| Fri. | Herr Felix Dreychock's Pianoforte Recital, 3, Queen's Small Hall. |
| — | Mlle. Clothilde Kleeberg's Pianoforte Recital, 3, Salle Erard. |
| — | Royal Opera, Covent Garden. |
| Sat. | Mr. John Thomas's Concert, 3, St. James's Hall. |
| — | Festival Concert, 3, Crystal Palace. |
| — | The Countess de Casa Valencia's Charity Concert, 8.30, No. 1, Belgrave Square. |
| — | Royal Opera, Covent Garden. |

DRAMA

THE WEEK.

GARRICK.—Afternoon Representation: 'Sue,' a Play in Three Acts. By Bret Harte and T. Edgar Pemberton. COURT.—'His Excellency the Governor,' a Farcical Romance in Three Acts. By R. Marshall. AVENUE.—Morning Performance: 'The Convert,' a Drama in Four Acts. By Sergius Stepniak.

PROVIDED that the English public will, as seems probable, or at least conceivable, accept on the stage the pictures of lawless life on the plains and in the mines of the Far West which constitute a principal feature in the writings of Bret Harte, an El Dorado has opened its gates to that brilliant and prolific writer. Bret Harte has two or three valuable dramatic gifts. He paints with fidelity, the result of close observation, the rough or lawless classes on the fringe of American civilization, and he has a picturesque style and unflinching invention. These are the things in which rival dramatists are, as a rule, most deficient. His heroines are, moreover, one and all delightful. Something of the glamour which, in camps constituted almost entirely of men, attaches itself to any specimen of respectable womanhood, seems to be communicated to the spectator, who feels as if he were obliged by some inward and controlling force to treat a pure woman as a celestial visitor. That the Saleratus Bills, Napoleon Hopkines, and other satellites of Judge Lynch whom Bret Harte loves to depict would end by wearying us on the stage, is probable enough. We should not, however, soon weary of his Sues. Sue herself, the heroine of 'The Judgment of Bolinas Plain,' from which the play named after her is taken, is a creature conceivable only under peculiar conditions of society. Having lost her mother in youth, she has grown up in an ignorance of humanity and of sexual relations as complete as that of Miranda. When at her father's bidding she marries the crippled owner of Lone Farm, she but exchanges one form of domestic tyranny for another little less atrocious. After three years of wedded solitude, in which she has eaten her heart out in silence, a stranger, young, handsome, and, as she thinks, brave—a vulgar, brutal, abject ruffian in

fact, but to her a god in human form—appears. The sight of him stirs every impulse of coquetry; his compliments and his boastings madden her, and his kiss fires her blood. She is able to protect and to save him, and when he escapes from his pursuers he carries her with him. After a time, battered and bleeding, cured of all her romantic dreams, and conscious how far beyond pardon she has travelled, she returns and beats with crippled wings against the door of her cage. With what story of romantic or melodramatic adventure her flight is accompanied needs not be told. The interest is in the girl whose tragedy is laid before us, and whose woman's knowledge is purchased at so costly a rate. Sue's fate is all the more terrible in that she is a simple, silly, almost vulgar little thing, whom her surroundings alone commend to our sympathies. These she succeeds in winning and holding. The character is finely conceived by the dramatists, and most touchingly interpreted by Miss Annie Russell, the possessor of a delightful method and a winsome personality. The parts generally are admirably played, and not a few of the characters presented are genuine creations. Mr. William Prescott played with sureness of touch and unflinching art the father of the hero. So excellent, indeed, was the cast, it is invidious to select any special name for mention.

Capt. Marshall, the author of the new piece at the Court, has apparently studied in the school of Mr. George Bernard Shaw. His farcical romance is quite in the spirit of 'Arms and the Man.' It is an attempt to show the humorous aspects of life in an English island colony, its characters consisting of the Governor and his staff and some visitors, including a Colonial Secretary engaged in what may be considered an educational voyage. The treatment is, however, purely fantastic. A keen satire of English mismanagement and incapacity is exhibited when a detachment of troops marching to strengthen the garrison at the Residency is mistaken for a native army roused to rebellion by a recently passed marriage law, and is fiercely peppered by the supposedly beleaguered inmates. Luckily the new ammunition has been used, and no harm has consequently been done. By the joint influence of the Colonial Secretary and the Governor, moreover, the mistake is converted into a triumph. Brilliant despatches are sent home, and a crop of promotions and honours seems likely to ensue. All this is good-natured and effective satire. What is fantastic in the piece is derived from the influence of an aloe, which flowers but once in a hundred years, and is now in full bloom. The effect of this is to beget such erotic raptures in the company at the Residency that nothing is talked or done but love-making, and the island might be mistaken for Cnidos. In the end the Colonial Minister marries an enterprising and vivacious ornament of the music-hall stage, while his demure and no less wily daughter has the choice of every European in the colony, from the Governor downward. Pungency of satire makes amends for the thinness and frivolity of the story. The piece is, indeed, little more than a burlesque. It has, however, brightness and gaiety, and though some ultra-farcical proceedings aroused opposition, the recep-

tion in the main was favourable. The performance was excellent, the chief honours being carried off by Miss Irene Vanbrugh and Mr. Dion Boucicault.

For most playgoers the experiment that has been made in producing for a solitary occasion a play of Stepniak's will suffice. There is unmistakable power in the work, and there are dramatic situations. The whole is gloomy throughout, repellent in some scenes, and soporific in others. Over all, moreover, there is that curiously parochial flavour which seems characteristic of the Septentrional drama. The interpretation was slow throughout, and wanting in distinction, the principal parts being played by Mr. Laurence Irving and Miss Margaret Halstan.

Dramatic Gossip.

'LOUIS XI.' was revived on Monday at the Lyceum, with Sir Henry Irving in the title rôle.

'A BACHELOR'S WIDOW' is the title of a new comedy by Mr. O'Hare produced on Tuesday afternoon at Terry's Theatre, with Miss Annie Rose as the heroine. It has few claims on attention.

MR. VAN BIENE appeared on Monday at the Métropole Theatre in 'A Musician's Romance,' a piece written for him by Mr. Frank Harvey.

THE *lever de rideau* at the Court consists of 'Mrs. Rawdon's Rehearsal,' a monologue by Mr. Cotsford Dick, supported by Miss Lottie Venne.

The performance, at the St. George's Hall, of Ford's tragedy 'The Broken Heart' by the Elizabethan Stage Society had antiquarian interest. There were no interruptions of the action, and no division into acts. The whole was given in Jacobean costume on a stage arranged after the fashion of that at the Fortune. Miss Eleanor Calhoun played Calantha, and Miss Virginia Carlyle Penha.

'THE MATERNAL INSTINCT,' a three-act play by Mr. Thomas Bedding, has been given at the Duke of York's Theatre.

MISS CISSIE LOFTUS will appear as Svanhild and Mr. Laurence Irving as Falk in a translation by Mr. Justin Huntly McCarthy of Ibsen's 'Love's Comedy.' The place and date are as yet unfixed.

'THE VICAR'S DAUGHTER,' a three-act farce, will be produced by Mr. Thomas Thorne at Terry's Theatre about the second week in July.

'THE HEART OF MARYLAND' will be withdrawn on Saturday next from the Adelphi, and will be forthwith carried to America and produced in Chicago.

It is now definitely decided that Mlle. Jane May will have a short season in London, beginning the week after next.

'SUE,' the production of which is recorded in 'The Week,' will be revived for a run on the 29th inst. at the Garrick.

A NEW comedy by Mr. Henry Arthur Jones will succeed at the Haymarket 'The Little Minister' when that favourite piece is withdrawn.

ON account of the great demand for places, extra performances of the Greek play are to be given at Bradford College on Tuesday, June 28th, and Thursday, June 30th.

TO CORRESPONDENTS.—J. P. B.—C. D.—J. H.—M. S.—J. M.—W. F.—received.

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